TRAVANCORE UNIVERSITY PUBLICATIONS

ENGLISH No. 2

AN ENQUIRY INTO THE RELATIONSHIP OF SANSKRIT AND TAMIL

BY

Vidyāratna

P. S. SUBRAHMANYA SASTRI, M.A., PH.D.

(Professor of Sanskrit, Annamalai University.)

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UNIVERSITY OF TRAVANCORE

1946

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THE
TRICHINOPOLY UNITED PRINTERS LIMITED
TRICHINOPOLY.
TY. 2—25-11-46—COPIES 300

नमोऽस्तु पद्मनाभाय नमस्ते शेषशायिने ।
नमोऽस्त्वापद्विनाशाय नमस्ते शङ्करात्मने ॥
जीयाद्द्वश्रीश्वरश्चैत्रो जीयाच्च सचिवोत्तमः ।
विश्वविद्यालयो जीयाद् देशभाषा च वर्धताम् ॥

FOREWORD

I have very carefully perused the publication entitled *An Enquiry into the Relationship of Sanskrit and Tamil* by Dr. P. S. Subrahmanya Sastri and congratulate him on the research displayed, which covers all the periods of Sanskrit and Tamil literatures. I was specially struck by the proofs that he has given of the indebtedness of each language to the other in many respects, although he has made it clear that genealogically the two languages are not related. The fusion of ideas in the two great literatures has been fully illustrated by him and it is with great pleasure that I congratulate him on a most painstaking and interesting monograph.

Bhaktivilas,
Trivandrum.
6th October, 1946

C. P. RAMASWAMI AIYER.

PREFACE

THIS booklet contains the three lectures on 'An Enquiry into the relationship of Sanskrit and Tamil' delivered at Trivandrum under the auspices of the University of Travancore in January 1946. It records, though very briefly, the results of my comparative study of Sanskrit and Tamil Languages and Literature for the last twenty-five years. I hope that this booklet will serve as an incentive to the younger generation to work on similar lines in detail. I heartily thank the authorities of the University of Travancore for having given me an opportunity to deliver the lectures and for having readily undertaken their publication.

Annamalainagar,
1—10—1946.

P. S. Subrahmanya Sastri

SCHEME OF TRANSLITERATION

Skt.	Tamil	R. P. Script	Skt.	Tamil	R. P. Script
अ	அ	a	ड	ட	ḍ
आ	ஆ	ā	ढ		ḍh
इ	இ	i	ण	ண	ṇ
ई	ஈ	ī	त	த	t
उ	உ	u	थ		th
ऊ	ஊ	ū	द	த	d
ऋ		ṛ	ध		dh
ॠ		ṝ	न	ந	n
ऌ		ḷ	प	ப	p
	எ	e	फ		ph
ए	ஏ	ē	ब	ப	b
ऐ	ஐ	āi, ai	भ		bh
	ஒ	o	म	ம	m
	ஓ	ō	य	ய	y
ओ	ஔ	āu, au	र	ர	r
குற்றியலுகரம்		u̇	ल	ல	l
क	க	k	व	வ	v
ख		kh	श		ś
ग	க	g	ष	ஷ	ṣ
घ		gh	स	ஸ	s
ङ	ங	ṅ	ह	ஹ	h
च	ச	c	ळ	ள	ḷ
छ		ch	ळ्ह		ḷh
ज	ஜ	j		ழ	ḻ
झ		jh		ற	ṟ
ञ	ஞ	ñ		ன	ṉ
ट	ட	ṭ	Visarga		ḥ
ठ		ṭh		ஃ	ஃ

BIBLIOGRAPHY AND ABBREVIATIONS

SANSKRIT

Ṛgvēdasamhitā	..	R. V.
Tāittirīya Saṁhitā	..	
Atharvavēda	..	
Chāndōgyōpaniṣad	..	
Kaṭhōpaniṣad	..	
Pāṇini—Aṣṭādhyāyī	..	
Rāmāyaṇa	..	रामा.
Bālakāṇḍa	..	बा.
Ayōdhyākāṇḍa	..	अयो.
Mahābhārata	..	म. भा. M. B.
Ādiparva	..	आदि. Ādi.
Vanaparva	..	वन. Vana.
Bhīṣmaparva	..	भीष्म. Bhīṣma.
Drōṇaparva	..	द्रो. Drō.
Śalyaparva	..	शल्य. Śalya.
Anuśāsanaparva	..	अनु. Anu.
Gāutamadharmasūtra	..	गौतम. Gāutama.
Bāudhāyanadharmasūtra	..	बौ ध. Bāu. Dha.
Yāska–Nirukta	..	Y. N.
Ṛgvēda Prātiśākhya	..	Ṛ. Prā.
Tāittirīya Prātiśākhya	..	तै. प्रा. Tāi. Prā.
Śukla yajurvēda Prātiśākhya	..	शु. य. प्रा. Śukl. Yajur. Prā.
Pāraskara gṛhya sūtra	..	
Mahābhāṣya	..	
Pūrvā–mīmāṁsā–sūtra–bhāṣya	..	
Kumārasambhava	..	कुमा.
Raghuvaṁśa	..	रघु. Raghu.
Manusmṛti	..	मनु. Manu.
Yāñyavalkyasmṛti	..	
Uttararāmacarita	..	

TAMIL

Tolkāppiyam ..	தொல். Tol.
Eḻuttatikāram ..	எழு. & எழுத். Eḻu. & Eḻut.
Collatikāram ..	சொல். Col.
Poruḷatikāram ..	பொ. பொருள். Po. & Poruḷ.
Puṟanāṉūṟu ..	Puṟanā.
Tirumurukāṟṟuppaṭai ..	
Perum-pāṇ-āṟṟuppaṭai ..	பெ. Pe.
Cirupāṇ-āṟṟuppaṭai ..	சிறுபாண். Cirupā.
Kalittokai ..	கலித். Kalit.
Pālaikkali ..	பாலை. Pālai.
Mullaikkali ..	முல்லை. Mullai.
Paripāṭal ..	
Tirukkuraḷ ..	குறள். Kuraḷ
Tēvāram ..	தேவா. Tēvā.
Periyatirumoli ..	பெரியதிரு. P. T.
Vīracōḻiyam ..	
Pirayōgavivēkam ..	

ENGLISH

Shakespeare
- Twelfth night
- King John

City of Plague by J. Wilson

Caldwell's Comparative Grammar of Dravidian Languages .. C. D. G.

AN ENQUIRY INTO THE RELATIONSHIP
OF
SANSKRIT AND TAMIL

The subject 'An Enquiry into the Relationship of Sanskrit and Tamil' will be dealt with under three heads :—

(i) Linguistic independence of Tamil with regard to Sanskrit,

(ii) Tolkāppiyam and Sanskrit literature

and

(iii) Sangam classics and Sanskrit literature.

I

LINGUISTIC INDEPENDENCE OF TAMIL WITH REGARD TO SANSKRIT

Before we proceed to examine the relationship of a language to another, a short resume of the history of each of the two languages from the earliest period to the modern period will be necessary and useful. Every spoken language undergoes modification in sounds, word-formation and word-meaning in the different stages of her growth. We have in the English Language different stages–the Anglo-Saxon, the Chaucerian English, the Shakespearean English and the Modern English.

A comparison of

Whan that Aprille with its shoures soote
of Chaucer with the Modern
When that April with its showers sweet
shows how *sounds* have changed.

The change of A. S. *stāne* to M. E. *to stone,* of A. S. *stāna* to M. E. *to stones* clearly tells us how *word-formation* has completely changed in Modern English. The prepositions in Modern English do the service of of case suffixes in Anglo-saxon.

There are many words in English which have undergone *change in meaning.* e.g.

Cunning=(1) *clever*

And if I thought he had been valiant and so
Cunning in Fence. Twelfth Night. III, iv, 312

(2) =*skilful deceit*

Nay You may thinke my loue was crafty loue
And call it cunning. Shakespeare: King John, IV, i, 54

Fond=(1) *Foolish*

Seized with a fond fit of farming, I took the place into my own hands. W. Hutton—Canto 36

(2) =*Over-affectionate*

She......in the light of her fond parents' love was fostered. J. Wilson: City of Plague I, iii, 60.

The same is the case with Sanskrit and Tamil. From the records we have at present, Sanskrit may be divided into Vēdic Sanskrit, Epic Sanskrit, Kālidasan Sanskrit and Modern Sanskrit.

From

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम् (R. V. I 1, 1)

and

महः सु वो अरंमिषे स्तवामहे मीळ्हुषे अरङ्गमाय जग्मये

(R. V. VIII 46, 17)

one can see that Ṛgvēda had the sounds *ḷ* and *ḷh* which have now become obsolete.

From

अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत ।

स देवाँ एह वक्षति (R. V. I 1, 2)

one can see that the forms पूर्वेभिः and नूतनैः were current at the Ṛgvēdic period, of which the form पूर्वेभिः became obsolete in the later period. The expression आ इह वक्षति shows that in the Ṛgvēdic

period, what we now call *upasargas* need not be used immediately before verbs. The form **वक्षति** which is a verb in the subjunctive mood (लेट्) is not current in later Sanskrit.

From

हिरण्ययेन सविता रथेनादेवो याति भुवनानि पश्यन्

(R. V I 35, 2)

it is seen that the word **हिरण्यमय** was used in the Ṛgvēdic period as **हिरण्यय** with the loss of **म** and as **हिरण्मय** in the later period with the loss of **य**.

From

उपत्वाग्ने दिवेदिवे दोषावस्तर्धिया वयम् ।

नमो भरन्त एमसि ॥ (R. V, I 1, 7)

we learn that the form **इमसि** was used in the Ṛgvēda while the later Sanskrit uses **इमः** in its stead.

In

महः सुवो अरमिषे स्तवामहे मीळ्हुषे अरङ्गमाय जग्मये ।

(R. V. VIII 4, 6, 17)

महः is the sixth case singular of **मह्**; **इषे** is used in the ātmanepada without the *ādeśa* **इच्छ्**; **गमाय** is used in the sense of **गमनाय**; **महः** and **गमाय** tell us that different kinds of nominal stems were derived from the same roots, of which only a few have survived in the later Sanskrit.

From

यत्रा भयन्ते भुवना...... (R. V. VII. 83, 2)

पृच्छे तदेनो वरुण........ (*ibid.* VII. 86, 3)

it is seen that भी was not used in the third conjugation alone nor पृच्छ् in the Parasmāipada alone as in the later Sanskrit. Besides for the sake of rhythm short vowels were lengthened in Poetry as in यत्रा and case-suffixes were dropped as in भुवना. These were strictly prohibited in the later Sanskrit.

The expressions like हनिष्ठ and वहिष्ठ where the superlative suffix इष्ठ is added to the roots हन् and वह् which are found in

इन्द्रो वृत्रं हनिष्ठः (R. V. VI 37, 5)

आ त्वा वहन्तु हरयो वहिष्ठाः (R. V. VI 40, 3)

are obsolete in later Sanskrit.

The finite verbs of the type भवाति, कृणुहि, जेषि, भूतु etc. found in

अरं ते सोमस्तन्वे भवाति (R. V. VI 41, 5)

वर्षीयो वयः कृणुहि (*ibid* VI 44, 1)

जेषि जिष्णो हितं धनम् (*ibid.* VI 45, 15)

अस्माकमिन्द्र भूतु (*ibid.* VI 46, 30)

all became obsolete in the later Sanskrit. There were many infinitives of the type हन्तुं, हन्तवे, हन्तोः etc. which existed in the Vedic Sanskrit, but only हन्तुम् lived in the later Sanskrit.

Cf. इन्द्रं वृत्राय हन्तवे (*ibid.* III 37, 6)

Similarly many words had one meaning in the Vedic Sanskrit, but had it modified later on: The words आशिस् and काव्य meant *stōtras* in Ṛgvēda.

Cf. सत्या भवंत्वाशिषो नो अद्य (R. V. VII 17, 5)

वृषा यत्रं वावृधे काव्येन (*ibid.* III 1, 8) (अग्निः)

तमुत्थायार्जुनं प्रेम्णा सस्वजे पाण्डवर्षभः ।
आशिषः परमाः प्रोच्य स्मयमानोऽभ्यभाषत ॥

(म. भा. द्रो. 84, 3)

The verb **पाहि** was used in the sense of *drink* also.

Cf. तेषां **पाहि** श्रुधि हवम् (R. V. 1, 2, 1)

The word **दम्पति** originally meant *the protector of the house. e.g.*

सर्वासां समानं **दम्पतिम्** (R. V. I 127, 8)

and the word **दम्पती** should have meant *the master and the mistress of the house*; it began to mean in later Sanskrit *husband and wife*. Besides, the use in the singular number died.

वृथा which originally meant *with no effort* began to mean *in vain*.

वृथासृजत्पथिभिर्दीर्घयाथैः सोमस्य ता मद इन्द्रश्चकार ।

(R. V. II 15, 3)

In the Mahābhārata we find the following forms:-

यथार्हं **वन्द्य** पाण्डवम् (द्रो. 83, 7)

अभिवन्द्याग्रतः स्थितम् (*ibid* 84, 2)

अभिवाद्य तु राजानम् (*ibid* 84, 9)

which tell us that the restricted use of the indeclinable participial suffix **य** only to verbs preceded by prepositions did not come into existence in the *epic period.*

The form **पश्यामहे** in

तत्र पश्यामहे कर्म शल्यस्यातिमहद्रणे । [म. भा. शल्य 15, 9]

shows that the root **दृश्** took *ātmanepada* terminations also in the *epic period.*

स्म which is generally formed in Kālidāsan Sanskrit *after* the verb in the present tense is found here *before* the verb.

Cf. न स्म सूर्यस्तदा भाति [द्रो. 98, 14]
ते स्म भार्ताः पलायन्ते (*ibid* 93, 3)
वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्बन्धतया स्म चेतः
(कुमा. 3, 28)

The *genetive absolute* which is generally used to show **अनादर** (disrespect) in the later Sanskrit is used in the epics in the sense of *simultaneity of action* also.

इति प्रत्यर्च्य तान् राजा ब्राह्मणानिदमब्रवीत् ।
वसिष्ठं वामदेवं च **तेषामेवोपशृण्वताम्** ॥ [रां. अयो. 3, 3]
दृढं त्वभिहितश्चाहमर्जुनेन पुनः पुनः ।
मध्ये सर्वस्य सैन्यस्य **वासुदेवस्य शृण्वतः** ॥ [म. भा. द्रो. III 10]
ततो युधिष्ठिर**स्तेषां शृण्वतां** मधुसूदनम् ।
अब्रवीत्पुण्डरीकाक्षमाभाष्य मधुरं वचः ॥ (*ibid* 83, 9)
यज्वाभिः सम्भृतं हव्यं विततेष्वध्वरेषु सः ।
जातवेदो मुखान्मायी **मिषतामा**च्छिनत्ति नः ॥ (कुमा. 2, 46)

The word **बुद्धिः** is used in the Rāmāyaṇa in the sense of *upāya*

कथं प्राप्स्याम्यहं कामं बुद्धिरत्र विचार्यताम् (बा. 8, 9)

The word वीर is used in the Mahābhārata in the sense of *son* as in Ṛgvēda·

रयिं नो धत्त वृषणः सुवीरम् (R. V. I 85, 12)

अर्धं तु भीमाय च देहि भद्रे
य एष नागर्षभतुल्यरूपः ।
गौरो युवा संहननोपपन्नः
एषो हि वीरो बहुभुक् सदैव ॥ (म. भा. आदि. 207, 6)

Modern Sanskrit is the northern Indian vernaculars which have sprung from Kālidāsan Sanskrit through Prākṛts. Hence it is not correct to say that Sanskrit is a dead language. If it is said that Kālidāsan Sanskrit is dead, it is equally true to say that Chaucerian English is dead.

Similarly in the history of the Tamil language we have the following stages :—

(1) Tolkāppiyam-Tamil.
(2) Sangam-classics-Tamil.
(3) Tēvāram-Nālāyirappirapantam Tamil.
(4) Kamparāmāyaṇam Tamil and
(5) Modern Tamil.

From the sūtras

எழுத்தெனப் படுப
அகரமுத னகர விறுவாய்
முப்பஃ தென்ப
சார்ந்துவரன் மரபின் மூன்றலங் கடையே.[1]

(தொல். எழு. 1)

1. Eḻutt-eṉa-p paṭupa
Akara-muta ṉakara v-iṟuvāy
Muppa∴ t-eṉpa
Cārntu-varaṉ marapiṉ mūṉṟ-alaṅ kaṭai-y-ē. (Tol. Eḻut. 1)

2

ஔகார விறுவாய்ப்
பன்னீ ரெழுத்து முயிரென மொழிப[1] (*ibid.* 8)
னகார விறுவாய்ப்
பதினெண் ணெழுத்து மெய்யென மொழிப[2] (*ibid.* 9)
வல்லெழுத் தென்ப கசட தபற[3] (*ibid.* 19)

it is evident that the sounds *g*, *j*, *ḍ*, *d* and *b* did not exist in the Ancient Tamil. They did not creep into the language till about the 13th century. This is evident from the symbols ஜி and ஜ‑ found in the inscription of Kulōttuṅka Cōḷa found in the walls of Tiruvāṉaikkā temple பொலத்தஜிர வாரிபு முடைத்தாய் வஜு and the words *kānanaṅkaḷil*, *niranta*, *canakan*, *makan*, *aṛacarkaḷ*, found in the following quotations from the Rāmacarita in Malayalam

காநங்ஙளிலுறநு களிறுமாயீ கரிணியாயீ
ஊழியேழிநுமீ நிரந்த மறஜ்ஞாநவொறுளே.[4] (1)
மகரகேதநநுடே அநகநாயர் மகநாயீ (*ibid* 6)
அரவர்களே கோனே............[5] (*ibid* 13)

Hence the theory of the Convertibility of Surds and Sonants expounded by Dr. Caldwell can hold good only to the Modern Tamil. Originally *ṭ* and *ṇ* were alveolar sounds. *e.g.*

1. Aukāra v-iṟuvāy-p
Paṉṉī r-eḻuttu m-uyir-eṉa moḻipa. (Tol. Eḻut. 8)
2. Nakāra v-iṟuvāy-p
Patiṉeṇ ṇ-eḻuttu mey-y-eṉa moḻipa (*ibid.* 9)
3. Val-l-eḻut t-eṉpa ka-ca-ṭa ta-pa-ṟa. (*ibid.* 19)
4. Kānanaṅkaḷil-aran kaḷiṟum-āy kariṇi-y-āy
Ūḻi-y-ēḻinum niranta maṟa-ñāna-poruḷ-ē
5. Makara-kētananuṭē canakan-āyar makan-āy
Aracarkaḷ kōnē

டகார ணகார நுனிநா வண்ணம்[1] (தொல். எழு. 91)

Gradually they have become cerebral. Dr. Caldwell's statement that cerebrals were borrowed by Sanskrit from the Dravidian Languages has, therefore, to be modified since cerebral sounds were found in Sanskrit as early as the Ṛgvēda and they were not found in the Ancient Tamil.

In the earliest period the final *u* following a voiceless consonant at the end of words having three syllables and more and at the end of dissyllabic words whose first syllable was long, was alone pronounced with half a *mātrā*.

நெட்டெழுத் திம்பருந் தொடர்மொழி யீற்றுங்
குற்றிய லுகரம் வல்லா றூர்ந்தே.[2] (தொல். எழு. 36)

But in the modern period the final *u* at the end of any word whether it follows a voiceless consonant or not is pronounced only with half a *mātrā*.

Some words which ended in consonants in the ancient period now end in vowels and *vice versa*

எழ்[3] — எழு[4]

Cf. எழென் கிளவி யுருபிய னிலையும்[5] (தொல். எழு. 389)

ஆ (*ā*) — ஆன் (*ān̠*)

1. Ṭakāra ṇakāra nun̠i-nā v-aṇṇam (Tol. Eḻut. 91)
2. Neṭṭeḻut t-impar-un toṭar-moḻi y-īṟṟuṅ
Kuṟṟiya l-ukaram vallā ṟ-ūrntē (*ibid.* 36)
3. Ēḻ. 4. Ēḻu.
5. Ēḻ-en̠ kiḷavi y-urupiya n̠ilaiyum (*ibid.* 389)

Cf. மாமரக் கிளவியு மாவு மாவும்
ஆமுப் பெயரு மவற்றோ ரன்ன
அகரம் வல்லெழுத் தவையவ ணிலையா
னகர மொற்று மாவு மாவும்.[1] ((*ibid.* 332)

The final of certain words has changed:

எண் (*eṇ*) — எள் (*eḷ*)

Cf. வேற்றுமை யல்வழி யெண்ணெ னுணவுப்பெயர்
வேற்றுமை யியற்கை நிலையலு முரித்தே.[2] (*ibid.* 390)

In the first stage the வியங்கோள்வினை or the verb in the optative mood was used only in the *third* person: அவற்றுள்

முன்னிலை தன்மை யாயீ ரிடத்தொடு
மன்னா தாகும் வியங்கோட் கிளவி[3] (தொல். சொல். 226)

In the second stage it was extended to the *second* person and the *first* person.

Cf. சிறுவெள் ளருவிப் பெருங்க ணாடனை
நீவா ழியர்நின் றந்தை
தாய்வா ழியர்நிற் பயந்திசி னோரே.[4] (புறநா. 127)

1. Māmara-k kiḷavi-y-u m-ā-v-u mā-v-um
Ā-mup peyar-u m-avaṟṟō r-aṉṉa
Akaram val-l-eḻut t-avai-y-ava ṇil aiyā
Ṉakāra m-oṟṟu m-ā-v-u mā-v-um. (*ibid.* 332)
2. Vēṟṟumai y-alvaḻi y-*eṇ*-ṇ-e ṉ-uṇavup-peyar
Vēṟṟumai y-iyaṟkai nilaiyal-u m-urittē. (*ibid.* 390)
3. Muṉṉilai taṉmai y-ā-y-ī r-iṭattoṭu
Maṉṉā t-ākum viyaṅkōṭ kiḷavi. (Tol. Col. 226)
4. Ciṟu-veḷ ḷ-aruvi-p peruṅka ṉāṭaṉai
Nī-*vā ḻiyar*-niṉ ṟantai
Tāy-*vā ḻiyar*-niṟ payantici ṉōr-ē (Puṟanā. 127)

அவர்ப்புறங் காணே ஞயிற் சிறந்த
பேரம ருண்க ணிவளினும் பிரிக.[1] (புறநா. 71)

In the first stage the oblique cases *ellām* (1st person) and *ellīrum* (2nd person) were *ellānammaiyum, ellānammāṉum* etc. and *ellīrnummaiyum, ellīrnummāṉum*, etc.

Such forms, I have not yet been able to see, in the Sangam classics or later Tamil. Similarly the case-forms of *ellārum* (3rd person) were *ellārtammaiyum, ellārtammāṉum* etc.

Instead of இரப்பார் எல்லார்தம்மையும் (*irappār-ellārtammaiyum*) we find in the Tirukkuraḷ

இரப்பாரை யெல்லாம் (*irappārai-y-ellām*) (1067)

and in place of எல்லார்தமக்கும் (*ellār-tamakkum*), we find

எல்லார்க்கும் (*ellārkkum*) (582) and in place of

அன்பிலா ரெல்லாரும் (*ellārum*), we find

அன்பிலா ரெல்லாம் (*ellām*). (72)

In the first two stages only *yāṉ* is found in the first person singular.

In the Tēvāram and later works *nāṉ* also is used.

நணியானே சேயானே நம்பானே செம்பொன்னின்
துணியானே தோலானே கண்ணவெண் ணீற்றானே
மணியானே வானவர்க்கு மருந்தாகிப் பிணிதீர்க்கும்
அணியானே யையாறர்க் காளாய்நா னுய்ந்தேனே.[2]
(அப்பர் தேவாரம்)

1. Avaṟ-p-puṟaṅ kāṇē ṉ-āyiṟ ciṟanta
Pēr-ama r-uṅka ṇ-ivaḷiṉum pirika. (*ibid.* 71)
2. Naṇiyāṉ-ē cēyāṉ-ē nampāṉ-ē cem-poṉ-ṉiṉ
Tuṇiyāṉ-ē tōlāṉ-e kaṇṇa-v-eṇ ṇīṟṟāṉ-ē
Maṇiyaṉ-e vāṉavarkku maruntāki-p piṇi-tīrkkum
Aṇiyāṉ-ē y-aiyāṟark k-āḷ-āy-*nā ṉ*-uyntēṉ-ē. (Appar Tēvāram)

This *nāṉ* might have sprung in analogy with *nām* which was used as the first person plural along with *yām* from the Tolkāppiyam onwards.

The third case suffix *āṉ* metamorphosed into *āl* in the second stage so that we have in the Tirukkuṟaḷ

> கற்றதனு லாய பயனென்கொல் வாலறிவ
> னற்ருெ டொழாஅ ரெனின்.[1] (2)

In the first stage the suffix *kaḷ* was optionally used only after *a*∴*ṟiṇai* nouns.

> கள்ளொடு சிவணு மவ்வியற் பெயரே
> கொள்வழி யுடைய பலவறி சொற்கே.[2] (சொல். 169)

But in the second stage it began to be used in after *uyartiṇai* nouns.

> ஐவரென் றுலகேத்து மரசர்கள்[3] (கலித். 25)
> தீதுதீர் சிறப்பி னைவர்க ணிலைபோல[4] (கலித். 16)

The plural of the second personal pronoun was only *nīyir* in the first stage; *nīvir* and *nīr* next came and *nīm* was next used in the Cīvakacintāmaṇi and *nīṅkaḷ* came afterwards. Hence the form *nīṅkaḷ* was not used in the Tamil Literature till after the third stage.

The suffix *kaḷ* was not used till after the third stage in verbs.

1. *Kaṟṟataṉā* *l*-āya payaṉ-eṉ-kol vāl-aṟiva
   Naṟṟā ṭoḻāa r-eṉiṉ.
2. Kaḷḷoṭu civaṇu m-a-v-v-iyaṟ peyar-ē
   Koḷvaḻi y-uṭaiya pala-v-aṟi coṟkē. (Tol. Col. 169)
3. Aivar-eṉ ṟ-ulak-ēttu m-*aracarkaḷ* (Kalit. 25)
4. Tītu-tīr ciṟappi ṉ-aivarka ṇilai-pōla (*ibid.* 16)

கண்காள் காண்மின்களோ—
கடல் நஞ்சுண்ட கண்டன் றன்னை
எண்டோள் வீசிநின் றுடும் பிரான்றன்னைக்
கண்காள் காண்மின்களோ.[1] (அப்பர் தேவாரம்)

The finite verb *ceyyum* was used in the first three stages only in the present tense in *āṇpāl*, *peṇpāl*, *oṉṟaṉpāl* and *palaviṉpāl*. It is only in the Modern period it is seen in the future tense in *oṉṟaṉpāl* and *palaviṉpāl* and also in the 2nd person plural with the subject *nīr*.

பெண்டாட்டி[2] meant originally *woman* and now means *wife*.

Cf. பருத்திநூற்கும் பெண்டாட்டியது[3] (புறநா. 125 உரை)
(பருத்திப் பெண்டின் பனுவ லன்ன Text)

The word கிழவன் [4] originally meant *owner*; it now means *old man*.

விழுநீர் வேலி நாடுகிழ வோனே[5] (புறநா. 13)

The words பழிச்சுத்தல்[6] and நாற்றம்[7] which originally meant *extolling* and *sweet scent* have degraded in sense.

நீர்வார் கண்ணேந் தொழுதுநிற் பழிச்சிச் சேறும்.[8]
(புறநா. 113);
நாற்ற நாட்டத் தறுகாற் பறவை [9] (புறநா. 70)

1. Kaṇkāḷ *kāṇmiṉkaḷ-ō* kaṭal nañ-c-uṇṭa kaṇṭaṉ ṟaṉṉai
En-ṭōḷ vīciniṉ ṟ-āṭum pirāṉ-ṟaṉṉai-k kaṇkāḷ kāṇmiṉkaḷō.
(Appar Tēvāram)
2. Peṇṭāṭṭi
3. Parutti-nūṟkum *peṇṭāṭṭiyatu* (Puṟanā 125 comm.)
4. Kiḻavaṉ
5. Viḻu-nīr vēli nāṭu-*kiḻa vōṉ-ē* (Puṟanā. 13)
6. Paḻiccuttal 7. Nāṟṟam
8. Nīr-vār kaṇṇēn toḻutu-niṟ *paḻicci*-c cēṟum. (*ibid.* 113)
9. Nāṟṟa nāṭṭa-t t-aṟu-kāṟ paṟavai (*ibid.* 70)

The word *ōlai* which originaliy meant *palm-leaf* now means *an ear ornament.* The verb *paṭartal* which was applied to denote *the movement even of human beings* has been restricted only to denote *the movement of creepers* etc.

Cf. அவனெம் மிறைவன்
அன்னோற் படர்தி யாயி னீயும்[1] (புறநா. 48)

From this it is clear that both Sanskrit and Tamil had different stages of growth in their respective histories. Since the earliest stage of Tamil that we know at present is from Tolkāppiyam, and since Tolkāpyiyam could not have been later than *second* century B. C., it may not be far wrong if we try to examine the relationship of Tamil in her first stage and Sanskrit as seen in the epics or a little later.

Before beginning to examine the relationship of Sanskrit and Tamil, it is necessary to consider to which types of languages they belong:—Isolating, Agglutinating or Inflexional. Isolating languages are those which express the grammatical relation through separate roots or words. Agglutinating languages are those which express the grammatical relation by suffixes which are glued to the stems denoting objects. Inflexional languages are those where suffixes are welded within the stems denoting the objects. All philologists agree that Sanskrit is an inflexional language; but Tamil is considered by most of the philologists to belong to the agglutinating type. The

1. Avaṉ-em m-iṟaivaṉ
Aṉṉōṟ paṭarti y-āyi ṉīyum (Puṟanā. 48)

reason is that in the word *maraṅkaḷai*, *maram* is the stem, *kaḷ* is the pluralising particle, and *ai* is the 2nd case suffix. But one should remember that *marattai* was both singular and plural in the Ancient Tamil; and that *maraṅkaḷai* was only an optional form. Let us also take the words *avaṉai*, *avaḷai* and *avarai*. Everyone knows that *ai* denotes the second case; but the majority of the people think that *ṉ* in *avaṉ*and *ḷ* in *avaḷ* respectively denote masculine and feminine genders; this is not correct. *Ṉ* denotes *masculine singular* and *ḷ* denotes *feminine singular*. The words *āṇpāl* and *peṇpāl* mean *masculine singular* and *feminine singular* and not *masculine gender* and *feminine gender* alone. Hence of the three factors, gender, number and case, gender and number are represented by *one* suffix and case by *another* suffix. Now take the case of Sanskrit. In the word *Ramām* the final *ā* of *Ramā* denotes the feminine gender, and the suffix *m* (am) denotes both the accusative case and the singular number. Hence *Ramām* denotes four things:—object, gender, number and case; similarly ரமையை (*ramaiyai*) denotes four things–object, gender, number and case. If Sanskrit where four factors are denoted by three elements is considered an inflexional language, what harm will there be if Tamil, where too the same four factors are denoted by three elements, though in a different way, is said to belong to the inflexional type of languages?

Though Tamil and Sanskrit may be said to belong morphologically to the same type of languages, it cannot be said that they are genealogically related to each other. What are the criteria to decide that any

two languages are genealogically related to each other? Possession of a large number of root elements of words denoting common objects like men, animals, parts of the body etc. or denoting common actions like eating, drinking, sleeping etc. presence of personal pronouns, numerals etc., having correspondence in shape and similarity in nominal declension and verbal conjugation :—these are the accepted criteria to prove the genealogical relationship of languages.

Let me take the last point first. In the matter of nominal declension, it has already been said that in Sanskrit one suffix denotes *gender* alone, and another suffix both *case and number*, and that in Tamil, on the other hand, one suffix denotes *gender and number*, and another suffix *case* alone. Besides, Sanskrit has *grammatical gender*, while Tamil has *natural gender* in words denoting human beings and Gods. Another difference is this :—When Tamil nouns and pronouns take case suffixes after them, a flexional increment (சாரியை) is generally inserted between them if the noun or pronoun is *a ∴ ṟiṇai.*

மரம் + ஐ = மரம் + அத்து + ஐ = மரத்தை
அது + ஐ = அது + அன் + ஐ = அதனை
யாவை + ஐ = யாவை + வற்று + ஐ = யாவற்றை [1]

Such flexional increments are not seen in Sanskrit. Another difference is that in Tamil the *same* form is

1. Maram + ai = maram + attu + ai = marattai
Atu + ai = atu + aṉ + ai = ataṉai
Yāvai + ai = yāvai + vaṟṟu + ai = yāvaṟṟai

used to denote both *masculine plural* and *feminine plural*; it is called *palarpāl* in Tamil. *Cf.* அவர் (*avar*). But in Sanskrit we have different forms to denote them. *Cf.* ते (*tē*) and ताः (*tāḥ*) The dual number is nowhere found in Tamil. The absolute construction of the genitive case and locative case which is found in Sanskrit is absent in Tamil:—

> इति प्रत्यर्च्य तान् राजा ब्राह्मणानिदमब्रवीत् ।
> वसिष्ठं वासदेवं च तेषामेवोपशृण्वताम् ॥ [1] [रामा. अयो. 3, 3]
> प्रयाते भीमसेने तु तव सैन्ये युयुत्सया ।
> पाञ्चजन्यरवो घोरः पुनरासीद्विशांपते ॥ [2] (म. भा. द्रो. 127, 19]

The absolute construction of the nominative case which is found in Tamil, is unknown in Sanskrit.

Cf. வாளோர் மொய்ப்ப களிறு மைந்துபட்டன்று.[3]
(புறநா. 13)

Tamil uses the same form both in singular and plural in *a*ஃ*riṉai* nouns, and also optionally uses the nominative form to denote any case without the addition of case suffix.

> களிறு,
> உயிருண்ணுங் கூற்றுப் போன்றன [4] (புறநா. 4)

1. Iti pratyarcya tān rājā brāhmaṇān idam abravīt |
   Vasiṣṭham Vāmadēvañ-ca *tēṣām ēvōpaśṛṇvatām* ||
   (Rāmā. Ayō. 3, 3)
2. *Prayātē Bhīmasēnē* tu tava sāinyam yuyutsayā |
   Pāñcajanya-ravō ghōraḥ punar-āsīd-viśāmpatē ||
   (M. Bh. Dro. 127, 19)
3. *Vāḷōr moyppa* kaḷiṟu maintu-paṭṭaṉṟu. (Puṟanā. 13)
4. *Kaḷiṟu*
   Uyir-uṇṇuṅ kūṟṟu-p pōṉṟaṉa (*ibid.* 4)

பிறர்பழி கூறுவோர் மொழிதே றலையே [1] (புறநா. 4)
(மொழி—2nd case).

களிறவர
காப்புடைய கயம்படியினை [2] (புறநா. 15)
(களிறு and காப்பு—2nd case; கயம்—7th case).

The case-suffixes were invariably used in Sanskrit from the Epic period.

The third case-suffix denoting association was used with *pradhāna* in Tamil, and *apradhāna* in Sanskrit.

The use of a finite verb as a participial noun and the addition of case-suffixes to it is a peculiar feature in Tamil. Such a usage is not at all found in Sanskrit.

உமக்கே யாளாய்த் திரிகின்றோமுக்கு [3]
(பெரியதிரு. 92, 4)

தேவர்களுக்கமுது ஈந்தானை [4] (தேவா.)

As in nominal declension so in verbal conjugation do Sanskrit and Tamil disagree.

Firstly the verbal endings in Tamil are exactly the same as the endings of the demonstrative pronouns denoting masculine singular, feminine singular, epicene plural, neuter singular and neuter plural.

Cf. னஃகா னொற்றே யாடூஉ வறிசொல்[5] (தொல். சொல். 5)
ளஃகா னொற்றே மகடூஉ வறிசொல் [6] (*ibid.* 6)

1. Pirar-pali kūruvōr *moli*-tē ralai-y-ē (*ibid.* 4)
2. Kaḷir-avara
Kāpputaiya *kayam*-paṭiyiṉai (*ibid.* 15)
3. Umakkē y-āḷāy-t *tirikiṉrōmukkü* (P. T. 92, 4)
4. Tēvarkaḷukk-amutu *īntāṉai* (Tēvā.)
5. Na ∴ kā ṉ-orr-ē y-āṭūu v-ari-col (Tol. Col. 5)
6. Ḷa ∴ kā ṉorrē makaṭūu v-ari-col (*ibid.* 6)

ரஃகா னொற்றும் பகர விறுதியும்
மாரைக் கிளவி யுளப்பட மூன்றும்
நேரத் தோன்றும் பலரறி சொல்லே.[1] (*ibid.* 7)
ஒன்றறி கிளவி தறட வூர்ந்த
குன்றிய லுகரத் திறுதி யாகும்.[2] (*ibid.* 8)
அஆ வஎன வரூஉ மிறுதி
அப்பான் மூன்றே பலவறி சொற்கே.[3] (*ibid.* 9)

Cf. வந்தான் (*vantāṉ*), அவன் (*avaṉ*) masculine singular
வந்தாள் (*vantāḷ*), அவள் (*avaḷ*) feminine singular
வந்தார் (*vantār*), அவர் (*avar*) epicene plural
வந்தது (*vantatu*), அது (*atu*) neuter singular
வந்தன (*vantaṉa*) neuter plural

But in Sanskrit, on the other hand, there is only *one* form आगच्छत् (*āgacchat*) to denote masculine singular, feminine singular and neuter singular; and only *one* form आगच्छन् (*āgacchan*) to denote epicene plural and neuter plural. Hence it may be said that the gender–descriminating–elements which are found in the verbal endings in Tamil are absent in Sanskrit.

While Sanskrit has *two* sets of verbal endings, *parasmāipada* and *ātmanēpada*, Tamil has only *one* set. While Sanskrit has *three* forms of past tense-imperfect, aorist and perfect and *two* forms of future tense—first future and second future, Tamil has only

1. Ra∴kā ṉ-oṟṟum pakara v-iṟituyum
Māraik kiḷavi y-y-uḷappaṭa mūṉṟum
Nēra-t tōṉṟum palar-aṟi col-l-ē. (*ibid.* 7)
2. Oṉṟaṟi kiḷavi ta-ṟa-ṭa v-ūrnta
Kuṟṟiya l-ukarat t-iṟuti y-ākum. (*ibid.* 8)
3. A-ā va-eṉa varūu m-iṟuti
Appāṉ mūṉṟē pala-v-aṟi coṟkē (*ibid.* 9)

one form of past tense and *one* form of future tense. *Viyaṅkōḷviṉai* or the verb in the potential mood has the same form in singular and plural in the third person in the Ancient Tamil, and in all the three persons in the later stages. *Cf.* 'Avaṉ varuka', 'Avaḷ varuka', 'Avar varuka' etc. The same is not the case in Sanskrit. Sanskrit has a complicated verbal system with a number of conjugations, conjugational signs, tenses and moods, while Tamil has a simple verbal system with one conjugation, with no conjugational sign, with three tenses and with three moods indicative, potential and imperative. The ealsticity of the Tamil root taking any number of causal suffixes is a great contrast to the rigidity of Sanskrit root taking the causal suffix only once.

Kāṭṭutal is the 1st grade casual of the root *kāṇ*.
Kāṭṭuvittal is the 2nd grade causal.
Kāṭṭuvippittal is the 3rd grade causal.
Kāṭṭuvippivittal is the 4th grade causal.

The presence of the *negative voice* in Tamil and its absence in Sanskrit is another important difference between the two languages. The negative voice is formed in Tamil *five* ways :—

1. by the insertion of *al* between the root and the verbal termination

இரந்தோர்க்கு மறுப்பறியலன் [1] (புறநா. 239)

2. by the insertion of *al* or *il* between the tense sign and the verbal termination

1. Irantōrkku maṟupp-*aṟi-y-al-aṉ* (Puṟanā. 239)

சிறியோன் பெறினது சிறந்தன்று [1] (புறநா. 75)
கழித்திலேன் காம வெந்நோய் காதன்மை
யென்னும் பாசம் ஒழித்திலேன் [2] (அப்பர் தேவா.)

3. by adding the inflected form of *al* after the finite verb

முயங்கினே னல்லனோ யானே [3] (புறநா. 19)
ஒவ்வா னல்லன் வெல்போ ரான் [4] (புறநா. 97)

4. by the insertion of *ā* between the root and the verbal termination

ஆவோ டல்லது யகர முதலாது [5] (தொல். எழுத். 65)

5. by adding the verbal termination to the root without adding the tense sign

அவர்ப்புறங் காணே னாயின் [6] (புறநா. 71)
பாசறை யல்லது நீயொல் லாயே [7] (புறநா. 31)

The passive voice in Sanskrit is formed by adding the suffix *ya* to the root in the conjucational tenses, while the passive voice in Tamil is a periphrastic formation of a noun infinitive and the finite verb of the root *paṭu* which means *to suit oneself to*. This is seen from examples in Sangam classics where *paṭum* has to be taken as a finite verb.

1. Ciṟiyōṉ peṟiṉ-atu *ciṟant-aṉṟŭ* (*ibid.* 75)
2. *Kaḻitt-il-ēṉ* kāma ven-nōy kātaṉmai y-eṉṉum pācam *oḻitt-il-ēṉ* (Appar. Tēvā.)
3. *Muyaṅkiṉē ṉ-allaṉ*-ō yā-ṉ-ē (Puṟaṉā. 19)
4. *Ovvāṉ allaṉ* vel pō r-āṉ (*ibid.* 97)
5. Āvō ṭ-allattu yakara *mutalātŭ* (Tol. Eḻut. 65)
6. Avar-p-puṟaṅ *kāṇēṉ* āyiṉ (P uṟaṉā. 71)
7. Pācaṟai y-allatu nī-y-*ol l-āy*-ē (*ibid.* 31)

Cf. முகத்தி னினிய நகாஅ வகத்தின்னா
வஞ்சரை யஞ்சப் படும்.[1] (குறள். 824)

Here *añca* is a noun infinitive having *vañcarai* for its object and *paṭum* for its predicate. In the following example

இளைய ரினமுறைய ரென்றிகழார் நின்ற
ஒளியோ டொழுகப் படும்.[2] (குறள் 698)

though ஒழுக [3] may be taken as a noun infinitive subject of படும், [4] yet ஒழுகப்படும் [5] is taken as one word by commentators.

Hence the formation of the passive voice also proves the non-relationship of Tamil to Sanskrit. The present, past and future participles in Sanskrit are declined in all the three genders;

मणिमान्दण्डधारश्च राजानौ युद्धदुर्मदौ ।
पराक्रमन्तौ मित्रार्थे द्रोणेन युधि पातितौ[6] ।। (म. भा. कर्ण. 3, 13)

whereas they are not at all declined in Tamil.

நின்கடற் பிறந்த ஞாயிறு [7] (புறநா. 2)
உயிருண்ணுங் கூற்றுப்போன்றன [8] (*ibid.* 4)

1. Mukatti ṉ-iṉiya nakā a v-akattiṉṉā
Vañcarai y-añca-p *paṭum.* (Kuṟaḷ. 824)
2. Iḷaiya r-iṉa-muṟaiya r-eṉṟ-ikaḻār niṉṟa
3. Oḻuka 4. Paṭum 5. Oḻuka-p-paṭum
Oḷiyō ṭ-*oḻuka-p paṭum.* (*ibid.* 698)
3. Maṇimān daṇḍadhāraśca rājānāu yuddhadurmadāu |
Parākramantāu mitrārthē drōṇēna yudhi pātitāu ||
(M. B. Karṇa. 3, 13)
4. Niṉ-kaṭaṟ *piṟanta* ñāyiṟu (Puṟaṉā. 2)
5. *Uyir-uṇṇuṅ* kūṟṟu-p-pōṉṟaṉa (*ibid.* 4)

The past tense is denoted in Sanskrit either by the augment अ or आ or by reduplication generally of the first syllable of the root ;

न्यायेनाधिगतं वित्तं ब्राह्मणेभ्यो ह्यमन्यत[1] । (म. भा. द्रो. 67, 3)

यस्य द्विशतसाहस्रा आसन् सूदा महात्मनः[2] (*ibid* 67, 1)

कृषिं सस्यं च नरा दुदुहुः पृथिवीतले ॥[3] (म. भा. द्रो. 69, 40)

whereas it is generally denoted in Tamil by the element *t* inserted between the root and the verbal termination, or *in̲* if the root ended in குற்றியலுகரம்[4] or by the reduplication of the final element of the root.

Cf. ஓராங்கு மலைந்தன பெருமநின் களிறு[5] (புறநா. 16)
தேர்வழங் கினைநின் றெவ்வர் தேஎத்து[6] (புறநா. 15)
ஆலங் கானத் தமர்கடந் தட்ட
கால முன்ப[7] (புறநா. 23)

But sometimes *t* does not denote the past tense.

Cf. மாறி வருதி மலைமறைந் தொளித்தி[8] (புறநா. 3)

Hence Tolkāppiyan̲ār, though he mentions that tenses are three in number, does not mention tense-signs.

1. Nyāyēnādhigatam vittam brāhmaṇēbhyō hy-*amanyata* (M. B. Drō. 67, 3)
2. Yasya dviśatasāhasrā *āsan* sūdā mahātmanaḥ (*ibid.* 67, 1)
3. Kṛṣim sasyam ca narā *duduhuḥ* pṛthivītalē (*ibid* 69, 40)
4. Kuṟṟiyalukaram.
5. Ōr-āṅku *malaintan̲a* peruma-nin̲ kaḷiṟū (Puṟanā. 16)
6. Tēr-*vaḻaṅ kin̲ai*-nin̲ ṟevvar tēettū (*ibid.* 15)
7. Ālaṅ kān̲at t-amar-kaṭan t-*aṭṭa*
Kāla mun̲pa. (*ibid.* 23)
8. Māṟi varuti malai-maṟain t-*oḷitti* (*ibid.* 3)

4

Tamil has an infinitive in செயின் (*ceyiṉ*) denoting condition. This is absent in Sanskrit.

Tamil uses the particle *um* in the sense of *all*, when it is called முற்றும்மை.[1]

Cf. கடந்தடு தாஊன மூவிருங் கூடி
உடன்றனி ராயினும் பறம்புகொளற் கரிதே.[2]
(புறநா. 110)

Such a use of the particle च (*ca*) is generally absent in Sanskrit.

Tamil can use a number of finite verbs having the same subject without being connected by a copula.

Cf. நிற்கண் டனென் வருவல்[3] (புறநா. 23)

This is absent in Sanskrit.

The sandhi between two vowels in Tamil is radically different from that in Sanskrit, except in a few cases.

Cf. மணி + அழகு (*maṇi+alakŭ*) =
மணியழகு (*maṇi-y-alakŭ*);
வந்த + ஆறு (*vanta + āṟŭ*) =
வந்தவாறு (*vanta-v-āṟŭ*);
माणि+अङ्कितः (*maṇi + aṅkitaḥ*) =
मण्यङ्कितः (*maṇyaṅkitaḥ*);
दन्त+आप्तिः (*danta + āptiḥ*) =
दन्ताप्तिः (*dantāptiḥ*).

1. Muṟṟummai.
2. Kaṭant-aṭu tāṉai *mūviruṅ* kūṭi
Uṭaṉṟaṉi r-āyiṉum paṟampu-koḷaṟ k-arit-ē (Puṟanā. 110)
3. Niṟ-kaṇṭaṉeṉ varuval (*ibid*. 23)

Besides a comparison of the pronouns and the numerals in the two languages clearly shows that they are not related to each other.

The root elements of what are called இயற்சொல்[1] and திரிசொல்[2] in Tamil have no cognates in Sanskrit. From these, it is clear that Sanskrit and Tamil belonged to different families of languages.

But since poeple speaking both lived close together, the principle of *give aud take* has also played its part. But one did not influence the other to such an extent as to dissociate itself from its parent and join with the other.

The presence of the sounds *g*, *j*, *ḍ*, *d*, *b*, *ś* and *h* in Modern Tamil may be due to contact with Sanskrit. A large number of *nouns* and a small number of *verbal roots* have crept into the Tamil language from Sanskrit.

Cf. கண்ணிமை நொடியென வவ்வே மாத்திரை[3]
(தொல். எழுத். 7)

மாத்திரை (*māttirai*)= मात्रा (*mātrā*)

இவ்வென வறியுமந் தந்தமக் கிலவே[4] (தொல். சொல். 4)

அந்தம் (*antam*) = अन्तः (*antaḥ*)

1. Iyaṟ-col (Indigenous Tamil word)
2. Tiri-col (Indigenous Tamil word which is so changed in form on account of its use in literature that we are not able to know its original).
3. Kaṇ-ṇ-imai noṭi-y-eṉa v-a-v-vē *māttirai* (Tol. Eḻut. 7)
4. I-v-v-eṉa v-aṟi-y-um-a*n* *tan*-tamak k-ilavē (Tol. Col: 4)

இன்ன னேது ....[1] (தொல். சொல். 74)
ஏது (ētŭ) = हेतुः (hētuḥ) etc.
இரப்பச் சிந்தியேன்[2] (புறநா. 376)
சிந்து (cintu) = चिन्त् (cint)
தம்மைப் பீழிக்கும் பீழை[3] (குறள். 843)
பீழ் (pīḷ) = पीड् (pīḍ)

Tolkāppiyaṉār himself has openly said that, of the *four* kinds of words used in Tamil Poetry, one is Tamilised Sanskrit word.

இயற்சொற் றிரிசொற் றிசைச்சொல் வடசொல்லென்று
அனைத்தே செய்யு ளீட்டச் சொல்லே.[4]
(தொல். சொல். 397)

Similarly Sanskrit also had her impacts with Tamil. The final *a* in Sanskrit words should be a *closed* sound. It is so pronounced by Indians of North India. It has the sanction of Pāṇini's sūtra *aa*, but it is pronounced as an *open* sound. This may have been due to the influence of Tamil *a*. The modern pronunciation of Sanskit *āi* and *āu*, as *ai* and *au* may have been due to the pronunciation of Tamil *ai* and *au*.

Cf. அகர இகர மைகார மாகும்.[5] (தொல். எழுத். 54)
அகர உகர மௌகார மாகும்.[6] (தொல். எழுத். 55)

1. Iṉ-n-ā ṉ-ētŭ ...! (Tol. Col. 74)
2. Irap-pac cinti-y-ēṉ. (Puranā. 376)
3. Tammai-p pīḻikkum pīḻai. (Kuraḷ. 843)
4. Iyar-cor riri-cor ricai-c-col *vaṭacol*-l-eṉrŭ
Aṉaitt-ē ceyyu ḷ-īṭṭa-c col-l-ē (Tol. Col. 397)
5. Akara ikara m-aikāra m-ākum (Tol. Eḻut. 54)
6. Akara ukara m-aukāra m-ākum (*ibid*. 55)

The pronunciation should have come before 2nd century B. C.; for Patañjali in his Mahābhāṣya mentions the two kinds of pronunciation.

Cf इमावैचौ समाहारवर्णौ, मात्रा अवर्णस्य मात्रा इवर्णोवर्णयोः ... ऐचोश्चोत्तरभूयस्त्वात्[1] (महाभाष्ये 1, 1, 2, एओङ्)

Besides, some words like **नीर** (*nīra*), **मीन** (*mīna*) should have been borrowed from Tamil. For the Tamil word *nīr* is connected with the root from which the word *nīrmai* is formed; perhaps *nīr* denoted *water* from the principle "water finds its level". Similarly, *mīna* should have been a Sanskritized form of the Tamil word *mīṉ*, which means, *a luminous object*,[2] and is derived from the root *miṉ* which means *to shine*. Besides the words *mīna* and *nīra* do not have cognates in the other I. E. languages.

It is interesting to note that *Śabarasvāmin* in his Pūrva-Mīmāmsā-sūtra-bhāṣya, under the sūtra

चोदितं तु प्रतीयेताविरोधात्प्रमाणेन[3]

writes that the words **पिक** (*pika*), **नेम** (*nēma*), **सत** (*sata*) and **तामरस** (*tāmarasa*) are non-Aryan words; that they are found in the Vēdas and their meanings should be determined from the usage of non-Aryans.

1. Imāvaicāu samāhāravarṇāu, mātrā avarṇasya mātrā ivarṇōvarṇayōḥ.... āicōśca uttarabhūyastvāt. (Mahābhāṣya 1, 1, 2, ēōṅ)
2. *Cf.* Viṇ-mīṉ which literally means *the luminous object in the sky* and hence means *star*.
3. Cōditaṃ tu pratīyētāvirōdhāt pramāṇēna.

अथ यान् शब्दान् आर्या न कस्मिंश्चिदर्थे आचरन्ति, म्लेच्छास्तु कस्मिंश्चित् प्रयुञ्जते यथा पिक - नेम - सत - तामरसादिशब्दाः, तेषु सन्देहः—किं निगमनिरुक्तव्याकरणवशेन धातुतोऽर्थः कल्पयितव्यः, उत यत्र म्लेच्छा आचरन्ति स शब्दार्थ इति ।.......चोदितमशिष्टैरपि शिष्टानवगतं प्रतीयेत यत् प्रमाणेनाविरुद्धं तदवगम्यमानं न न्याय्यं त्यक्तुम् ।... तस्मात् पिक इति कोकिलो ग्राह्यः, नेमोऽर्धं, तामरसं पद्मं, सत इति दारुमयं पात्रं, परिमण्डलं शतच्छिद्रम् ॥[1]

Kumārilabhaṭṭa in his commentary on the same *bhāṣya* goes further and says that, when words are borrowed from foreign languages like the Dravidian languages, they are slightly changed in form, and fanciful derivations are given to them.

आर्याश्च म्लेच्छभाषाभ्यः कल्पयन्तः स्वकं पदम् ।
पदान्तराक्षरोपेतं कल्पयन्ति कदाचन ॥
न्यूनाक्षरं कदाचिच्च प्रक्षिपन्त्यधिकाक्षरम् ।[2]

1. Atha yān śabdān āryā na kasmiṁścid arthē ācaranti mlēcchāstu kasmiṁścit prayuñjatē, yathā *pika–nēma–sata–tāmarasā*di-śabdāḥ tēṣu sandēhaḥ——kiṁ nigama-nirukta-vyākaraṇa-vaśēna dhātutaḥ arthaḥ kalpayitavyaḥ, uta yatra mlēcchā ācaranti sa śabdārtha iti | .. cōditam aśiṣṭāir-api śiṣṭānavagatam pratīyēta yat pramāṇēnāviruddham tadavagamyamānam na nyāyyam tyaktum | .. Tasmāt pika iti kōkilō grāhyaḥ, nēmōrdham, tāmarasam padmam, sata iti dārumayam pātram, parimaṇḍalam śatacchidram ||

2. Āryāśca mlēccha bhāṣābhyaḥ kalpayantaḥ svakam padam |
Padāntarākṣarōpētam kalpayanti kadā-cana |
Nyūnākṣaram kadācicca prakṣipantyadhikākṣaram ||

तद्यथा द्राविडादिभाषायामेव तावत् व्यञ्जनान्तभाषापदेषु स्वरान्त-विभक्तिस्त्रीप्रत्ययादिकल्पनाभिः स्वभाषानुरूपान् अर्थान् प्रतिपद्यमाना दृश्यन्ते ।

तद्यथा—ओदनं चोर् इत्युक्ते चोरपदवाच्यं कल्पयन्ति ;

पन्थानम् अतर् इत्युक्ते अतर इति कल्पयित्वा आहुः, सत्यं दुस्तरत्वात् अतर एव पन्था इति ;

तथा पाप्शब्दं पकारान्तं सर्पवचनमकारान्तं कल्पयित्वा पाप एवासौ इति वदन्ति;

एवं मालशब्दं स्त्रीवचनं मालेति कल्पयित्वा सत्यमित्याहुः ;

वैर्शब्दं च रेफान्तमुदरवचनं वैरिशब्देन प्रत्याम्नायं वदन्ति सत्यं सर्वस्य क्षुधितस्य अकार्ये प्रवर्तनात् उदरं वैरिकार्ये प्रवर्तते इति ।

तद्यदा द्राविडादिभाषायामीदृशी स्वच्छन्दकल्पना तदा पारसीक बर्बरयवनरौमकादिभाषासु किं विकल्प्य किं प्रतिपत्स्यन्ते इति न विद्मः ॥[1]

1. Tad yathā drāvidādibhaṣāyām ēva tāvad vyañjanānta-bhāṣāpadēṣu svarānta–vibhakti–strīpratyayādi–kalpanā-bhiḥ svabhāvānurūpān arthān pratipadyamānā dṛśyantē |
Tad yathā — ōdanam *cōr* ityuktē cōra-padavācyam kalpayanti ;
Panthānam *atar* ityuktē *atara* iti kalpayitvā āhuḥ satyam dustaratvāt atara ēva panthā iti ;
Tathā pāpśabdam pakārāntam sarpavacanam akārāntam kalpayitvā pāpa ēvāsau iti vadanti ;
Ēvam mālśabdam strīvacanam mālēti kalpayitvā satya-mityāhuḥ ;
Vāirśabdam ca rēphāntam udaravacanam vāiriśabdēna pratyāmnāyam vadanti satyam sarvasya kṣhudhitasya akāryē pravartanāt udaram vāirikāryē pravartatē iti |
Tad yadā drāviḍādibhāṣayam īdṛśī svacchandakalpanā tadā pārasīka barbara-yavana-rāumakādi-bhāṣāsu kim vikalpya kiṁ pratipatsyantē iti na vidmaḥ.

It is evident, from this, that Sanskrit borrowed words from foreign languages from as early as the Vēdic period; and great scholars like *Śabarasvāmin*, *Kumārilabhaṭṭa*, etc. strongly advocated that the borrowed words must be accepted as such and one should not try to consider them as indigenous words and should give them as much authority as to indigenous words.

II

TOLKĀPPIYAM AND SANSKRIT LITERATURE

Tolkāppiyam is the earliest extant Tamil Grammar. It is evident from many references that a vast range of literature and a host of grammarians existed before its author.

Cf. அவ்வச் சொல்லிற் கவையவை பொருளென
மெய்பெறக் கிளந்த வியல வாயினும்
வினையொடும் பெயரொடு நினையத் தோன்றித்
திரிந்து வேறு படினுந் தெரிந்தனர் கொளலே.[1]
(தொல். சொல். 295)

கிளந்த வல்ல வேறுபிற தோன்றினுங்
கிளந்தவற் றியலா னுணர்ந்தனர் கொளலே.[2]
(தொல். சொல். 296)

செய்யுண் மருங்கினும் வழக்கியன் மருங்கினும்
மெய்பெறக் கிளந்த கிளவி யெல்லாம்
பல்வேறு செய்தியி னூனெறி பிழையாது
சொல்வரைந் தறியப் பிரித்தனர் காட்டல்.[3]
(தொல். சொல். 463)

1. Av-v-ac collir k-avai-y-avai poruḷ-eṉa
Mey-peṟa-k kiḷanta v-iyala v-āyiṉum
Viṉai-y-oṭum peyar-oṭu niṉaiya-t tōṉṟi-t
Tirintu-vēṟu paṭiṉun terintaṉar koḷal-ē. (Tol. Col. 295)
2. Kiḷanta v-alla vēṟu-piṟa tōṉṟiṉuṅ
Kiḷantavaṟ ṟiyalā ṉ-uṇarntaṉar koḷal-ē. (*ibid.* 296)
3. Ceyyuṇ maruṅkiṉum vaḻak-k-iyaṉ maruṅkiṉum
Mey-peṟa-k kiḷanta kiḷavi y-ellām
Pal-vēṟu ceytiyi ṉūṉeṟi piḻaiyātu
Col-varain t-aṟiya-p pirittaṉar kāṭṭal. (*ibid.* 493)

முன்னிலை சுட்டிய வொருமைக் கிளவி
பன்மையொடு முடியினும் வரைநிலை யின்றே
ஆற்றுப்படை மருங்கிற் போற்றல் வேண்டும்.[1]
(தொல். சொல். 462)

At the close of the chapter where Tolkāppiyaṉār has given the meanings of இடைச்சொல் (*iṭai-c-col*) states two sūtras, wherein he says that it may be possible from a close study of literature to find other meanings not mentioned here and also other இடைச் சொல் not mentioned here.

At the close of the Collatikāram he states that, if one is able to find out points in literature, he should clearly explain them in a scientific way.

Near the close of the Collatikāram he makes mention of one class of composition called ஆற்றுப்படை (*āṟṟu-p-paṭai*). It is a poem wherein a poet who has received presents from a lord directs another poet to go to him. This suggests that poems were classified in many ways before him.

Tolkāppiyam consists of three sections—Eḻuttatikāram, Collatikāram and Poruḷ-atikāram. In all these three sections most of the technical terms (संज्ञाs) he has used are not his own, but they belong to his predecessors. This is seen from the following sūtras.

1. Muṉṉilai cuṭṭiya v-orumai-k kiḷavi
Paṉmaiyoṭu muṭiyiṉum varai-nilai y-iṉṟē
Āṟṟup-p-aṭai maruṅkiṟ pōṟṟal vēṇṭum. (*ibid.* 462)

அவற்றுள்
அ இ உ
எ ஒ வென்னு மப்பா லைந்தும்
ஓரள பிசைக்குங் குற்றெழுத் தென்ப[1] (தொல். எழுத். 3)
ஆ ஈ ஊ ஏ ஐ
ஓ ஔ வென்னு மப்பா லேழும்
ஈரள பிசைக்கு நெட்டெழுத் தென்ப[2] (*ibid.* 4)
நீட்டம் வேண்டி னவ்வள புடைய
கூட்டி யெழூஉத லென்மனார் புலவர்.[3] (*biid.* 6)
ஔகார விறுவாய்ப்
பன்னீ ரெழுத்து முயிரென மொழிப.[4] (*ibid.* 8)
னகார விறுவாய்ப்
பதினெண் ணெழுத்து மெய்யென மொழிப.[5] (*ibid.* 9)
வல்லெழுத் தென்ப கசட தபற[6] (*ibid.* 19)
மெல்லெழுத் தென்ப ஙஞண நமன[7] (*ibid.* 20)
இடையெழுத் தென்ப யரல வழள[8] (*ibid.* 21)

1. Avaṟṟuḷ
A-i-u
E-o v-en̲ṟu m-appā l-aintum
Ōr-aḷa p-icaik-kuṅ kuṟ-ṟ-eḻut t-*en̲pa*. (Tol. Eḻut. 3)
2. Ā-ī ū ē-ai
Ō-au v-en̲n̲u m-appā l-ēḻum
Īr-aḷa p-icaikku neṭṭuḻut t-*en̲pa*. (*ibid.* 4)
3. Nīṭṭam vēṇṭi n̲-a-v-v-aḷa p-uṭaiya
Kūṭṭi y-eḻūuta l-en̲man̲ār *pulavar*. (*ibid.* 6)
4. Aukāra v-iṟuvāy-p
Pan̲n̲ī r-eḻuttu m-uyir-en̲a *moḻipa* (*ibid.* 8)
5. N̲akāra v-iṟuvāy-p
Patin̲eṇ ṇ-eḻut-t-u mey-y-en̲a *moḻipa* (*ibid.* 9)
6. Val-l-eḻut t-*en̲pa* ka-ca-ṭa ta-pa-ṟa (*ibid.* 19)
7. Mel-l-eḻut t-*en̲pa* ṅa-ña-ṇa na-ma-n̲a (*ibid.* 20)
8. Iṭai-y-eḻut t-*en̲pa* ya-ra-la va-ḻa-ḷa. (*ibid.* 21)

அளவு நிறையு மெண்ணும் வருவழி
நெடுமுதல் குறுகலு முகரம் வருதலும்
கடிநிலை யின்றே யாசிரி யர்க்க [1] (*ibid.* 390)
தகரம் வருவழி யாய்த நிலையலும்
புகரின் றென்மனார் புலமை யோரே.[2] (*ibid.* 370)
வேற்றுமை யல்வழிக் குறுகலுந் திரிதலும்
தோற்ற மில்லை யென்மனார் புலவர்.[3] (*ibid.* 354)
உயர்திணை யென்மனார் மக்கட் சுட்டே
அஃறிணை யென்மனா ரவர ல பிறவே[4] (தொல். சொல். 1)
வேற்றுமை தாமே யேழென மொழிப[5] (*ibid.* 62)
வேற்றுமைத் தொகையே யுவமத் தொகையே
வினையின் றொகையே பண்பின் றொகையே
உம்மைத் தொகையே யன்மொழித் தொகையென்று
அவ்வா றென்ப தொகைமொழி நிலையே.[6] (*ibid.* 412)
கைக்கிளை முதலாப் பெருந்திணை யிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப.[7] (தொல். பொ. 1)
முதலெனப் படுவது நிலம்பொழு திரண்டின்

1. Aḷavu niṟai-y-u m-eṇ-ṇ-um varu-vaḻi
Neṭu-mutal kuṟukal-u m-ukaram varutal-um
Kaṭi-nilai y-iṉṟē *y-āciri yark-k-a* (*ibid.* 390)
2. Takaram varu-vaḻi y-āyta nilaiyal-um
Pukariṉ ṟ-eṉmaṉār *pulamai y-ōrē* (*ibid.* 370)
3. Vēṟṟumai y-alvaḻi-k kuruka-l-um tirital-um
Tōṟṟa m-illai y-eṉmaṉār *pulavar.* (*ibid.* 354)
4. Uyartiṇai y-eṉmaṉār makkaṭ cuṭṭ-ē
A∴ṟiṇai y-eṉmaṉā r-avar-al-a piṟa-v-ē (Tol. Col. 1)
5. Vēṟṟumai tām-ē y-ēḻ-eṉa *moḻipa.* (*ibid.* 62)
6. Vēṟṟumai-t tokai-y-ē v-uvama-t tokai-y-ē
Viṉai-y-in ṟokai-y-ē paṇpiṉ ṟokai-y-ē
Ummai-t tokai-ē y-aṉmoḻi-t tokai-y-eṉṟu
A-v-v-ā ṟ-*eṉpa* tokai-moḻi nilai-y-ē. (*ibid.* 412)
7. Kaik-kiḷai mutal-ā-p peruntiṇai y-iṟu-v-āy
Muṟ-paṭa-k k-iḷanta v-eḻu-tiṇai y-eṉpa. (Tol. Poruḷ. 1)

இயல்பென மொழிப வியல்புணர்ந் தோரே.[1] (*ibid.* 4)
இருவகைப் பிரிவு நிலைபெறத் தோன்றினும்
உரிய தாகு மென்மனார் புலவர்.[2] (*ibid.* 13)
அச்சமும் நாணு மடனு முந்துறுதல்
நிச்சமும் பெண்பாற் குரிய வென்ப.[3] (*ibid.* 96)
பொய்யும் வழுவுந் தோன்றிய பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.[4] (*ibid.* 143)
நகையே யழுகை யிளிவரன் மருட்கை
அச்சம் பெருமிதம் வெகுளி யுவகையென்று
அப்பா லெட்டா மெய்ப்பா டென்ப.[5] (*ibid.* 247)
மாத்திரை யெழுத்திய லசைவகை யெனாஅ
....
வல்லிதிற் கூறி வகுத்துரைத் தனரே.[6] (*ibid.* 310)

From these it may be seen that many technical terms relating to Phonology, Morphology, Poetics and Prosody had already existed before him, and many treatises on these subjects should have existed before him, and Tolkāppiyaṉār should have made use of them. His work tells us not only this, but also that

1. Mutal-eṉa-p- paṭu-vatu nilam-poḻu t-iraṇṭiṉ
Iyalp-eṉa moḻipa v-iyalp-uṇarn t-ōr-ē (*ibid.* 4)
2. Iru-vakai-p pirivu nilai-peṟa-t tōṉṟiṉum
Uriya t-āku m-eṉmaṉār *pulavar.* (*ibid.* 15)
3. Accam-um nāṇ-u maṭan-u muntuṟutal
Niccam-um peṇpāṟ k-uri-y-a v-*eṉpa.* (*ibid.* 96)
4. Poy-y--um vaḻu-v-un tōṉṟiya piṉṉar
Aiyar yāttaṉar karaṇa m-*eṉpa.* (*ibid.* 143)
5 Nakai-y-ē y-aḻukai y-iḷivaraṉ maruṭkai
Accam perumitam vekuḷi y-uvakai-y-eṉṟú
A-p-pā l-eṭṭ-ā- mey-p-pā ṭ-*eṉpa* (*ibid.* 247)
6. Māttirai y-eḻuttiya l-acai-vakai y-eṉā-a
....
Val-l-itiṟ kūṟi *vakut-t-urai-t taṉar-e* (*ibid.* 310)

he had made use of his knowledge of the Vēdas, the Śikṣas, the Prātśākhyas, the Nirukta, Sanskrit Grammars, Sanskrit Science of Poetics, Dharma-śāstras, the Kāma-sūtra, the Artha-śāstra etc. In the chapter on the Production of sounds he refers to the four phases of speech sound-*parā*, *paśyantī* *madhyamā* and *vāikharī*, which are mentioned in the Ṛgvēda, and tells us that, in his work, he deals only with the last-*vāikharī*, and those who wish to learn them may learn them from *Antaṇar-maṟai*:

எல்லா வெழுத்தும் வெளிப்படக் கிளந்து
சொல்லிய பள்ளி யெழுதரு வளியிற்
பிறப்பொடு விடுவழி யுறழ்ச்சி வாரத்து
அகத்தெழு வளியிசை யரிறப நாடி
அளவிற் கோட லந்தணர் மறைத்தே.[1]

(தொல். எழுத். 102)

அஃதிவ ணுவலா தெழுந்துபுறத் திசைக்கும்
மெய்தெரி வளியிசை யளபுநுவன் றிசினே[2] (*ibid.* 103)

चत्वारि वाक्परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः[3] ।

1. Ellā v-eḻuttum veḷi-p-paṭa-k kiḷantu
Colliya paḷḷi y-eḻu-taru vaḷiyiṟ
Piṟappoṭu viṭu-vaḻi y-uṟaḻcci vārattu
Akat-t-eḻu vaḷi-y-icai y-ari-ṟapa nāṭi
Aḷa-v-iṟ kōṭa *l-antaṇar maṟai-t-*tē (Tol. Eḻut. 102)

2. A∴t-iva ṇuval-ā t-eḻuntu-puṟat t-icaik-k-um
Mey-teri vaḷi-y-cai y-aḷapu-nuvaṉ ṟiciṉ-ē. (*ibid.* 103)

3. Catvāri vāk-parimitā padāni
Ṭāni viduṛ brāhmaṇā yē manīṣiṇaḥ |

गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति[1] ॥ (Ṛgvēda. I 164, 45)

तिस्रो वाचो निहिता अन्तरस्मिन्
तासामेका वि पपातानु घोषम्[2] ॥
(Atharvavēda. VII 44, 1)

Parā is that phase of the śabda-brahman, the undifferentiated primordial sound manifested at mūlādhāra or sacred plexus; *paśyantī* is that phase manifested at the navel; *madhyamā* is that phase manifested at the heart and *vāikharī* is that phase manifested out of the vocal organs as the articulated sound.

The following sūtra in பிறப்பியல் (*Pirappiyal*) dealing in general with the production of sound:—

உந்தி முதலா முந்துவளி தோன்றித்
தலையினு மிடற்றினு நெஞ்சினு நிலைஇப்
பல்லு மிதழு நாவு மூக்கும்
அண்ணமு முளப்பட வெண்முறை நிலையான்
உறுப்புற் றமைய நெறிப்பட நாடி[3]

1. Guhā trīṇi nihitā nēṅgayanti
   Turīyam vācō manuṣyā vadanti ||
2. Tisrō vācō nihitā antarasmin
   Tāsām ēkā vi papātānu ghōṣam.
3. Unti mutal-ā muntu-vaḷi tōṉṟi-t
   Talai-y-iṉu miṭaṟ-ṟ-iṉ-u neñciṉ-u nilai-i-p
   Pal-l-u m-itaḻ-u nā-vu mūk-k-um
   Aṇṇam-u m-uḷappaṭa v-eṇmuṟai nilaiyāṉ
   Uṟuppuṟ ṟ-amaiya neṟippaṭa nāṭi

எல்லா வெழுத்துஞ் சொல்லுங் காலை
பிறப்பி னாக்கம் வேறுவே றியல
திறப்படத் தெரியுங் காட்சி யான.[1] (தொல் எழுத். 53)

which says that air with starts from the navel, comes out as different speech-sounds, by passing through the eight parts—chest, neck, head, hard palate, teeth, tongue, lips and nose and undergoing different modifications therein—is more or less the translation of the following kārikas of Pāṇini's śikṣā

मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरम् ।
सोदीर्णो मूर्ध्न्यभिहतो वक्त्रमापद्य मारुत[2]: ॥
वर्णाञ्जनयते ... ...
अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा ।
जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च[3] ॥

Though जिह्वामूलं *(jihvāmūlam)* means the root of the tongue, the word *nā* which means जिह्वा *(jihvā)* is found in the Tamil sūtra.

There are striking parallels between many sūtras in the Pirappiyal and the sūtras in Prātiśākhyas

1. Ellā v-eḻuttuñ colluṅ kālai
Piṟappi ṉ-ākkam vēṟu-vē ṟ-iyala
Tiṟappaṭa-t teriyuṅ kāṭci y-āṉa. (Tol. Eḻut. 53)
2. Mārutaśtūrasi caran mandram janayati svaram |
Sōdīrṇō mūrdhnyabhihatō vaktram āpadya mārutaḥ ||
Varṇāñ janayatē.
3. Aṣṭān sthānāni varṇānām uraḥ kaṇṭhaḥ śiras tathā |
Jihvāmūlañ ca dantāś ca nāsikōṣṭhāu ca tālu ca ||

ககார ஙகார முதனா வண்ணம்[1] (தொல். எழுத். 89)

हनुमूले जिह्वामूलेन कवर्गे स्पर्शयति[2] [तै. प्रा. 2, 35]

சகார ஞகார மிடைநா வண்ணம்[3] (தொல். எழுத். 90)

तालौ जिह्वामध्येन चवर्गे[4] [तै. प्रा. 2, 36]

तालव्यानां मध्यजिह्वम्[5] [अ. प्रा. 1, 21]

அண்ண நண்ணிய பன்முதன் மருங்கின்
நாநுனி பரந்து மெய்யுற வொற்றத்
தாமினிது பிறக்குந் தகார நகாரம்[6] (தொல். எழுத். 93)

जिह्वाग्रेण तवर्गे दन्तमूलेषु[7] (तै. प्रा. 2, 38)

दन्त्यानां जिह्वाग्रं प्रस्तीर्णम्[8] (*ibid* 1, 24)

இஈ எஏ ஐயென விசைக்கும்
அப்பா லைந்து மவற்றோ ரன்ன
அவைதாம்
அண்பன் முதனா விளிம்புற லுடைய[9]
(தொல். எழுத். 86)

तालव्या एकारचकारवर्गा इकारैकारः शकारः[10] (ऋ. प्रा. 1, 19)

1. Kakāra ṅakāra mutaṉā v-aṇṇam (Tol. Eḻut. 89)
2. Hanumūlē jihvāmadhyēna kavargē sparśayati (Tāi. Prā. 2. 53)
3. Cakāra ñakāra m-iṭai-nā v-aṇṇam (Tol. Eḻut. 90)
4. Tālāu jihvāmadhyēna cavargē (Tai. Prā. 2. 36)
5. Tālavyānām madhyajihvam (A. Prā. 1. 21)
6. Aṇṇa naṇṇiya paṉmutaṉ maruṅkiṉ
   Nā-nuṉi parantu mey-y-uṟa v-oṟṟa-t
   Tām-iṉitu piṟakkun takāra nakāram. (Tol. Eḻut. 93)
7. Jihvāgrēṇa tavargē dantamūlēṣu (Tāi. Prā. 2. 38)
8. Dantyānām jihvāgram praśtīrṇam. (*ibid*. 1. 24)
9. I-ī e-ē ai-y-eṉa v-icaik-k-um
   A-p-pā l-aintu m-avaṟṟō r-aṉṉa
   Avai-tām aṇpaṉ mutaṉā viḷippuṟa l-uṭaiya (Tol. Eḻut. 86)
10. Talavyā ēkāra-cakāra-vargā ikārāikāraḥ śakāraḥ (Ṛ. Prā. 1. 19)

But, at the same time, he has clearly noted the difference in the pronunciation of ட் and ண் from that of टवर्ग in Sanskrit, and hence his sūtra regarding the place of production of ட் and ண் differs from that regarding that of टवर्ग.

டகார ணகார நுனிநா வண்ணம்[1] (தொல். எழுத். 91)

जिह्वाग्रेण प्रतिवेष्ट्य मूर्धनि टवर्गे[2] (तै. प्रा. 2, 37).

From this it is evident that ட் and ண் in Ancient Tamil are *alveolar* sounds *i. e.* they are produced by the contact of the *tip* of the tongue with the *tip* of the palate; while the *ṭavarga* in Sanskrit are cerebral sounds—*i. e.* they are produced by the contact of the tongue with the roof of the palate, the tongue being rounded at the tip. From this we may infer that Tolkāppiyaṉār made use of the Prātiśākhyas in the Piṟappiyal without spoiling the genius of the Tamil language. He might have taken the Prātiśākhyas for his model in mentioning the *initial* and *final* sounds of words.

Even in the definition of *col* or *word*, he seems to have followed the Prātiśākhyas

Cf. எல்லாச் சொல்லும் பொருள்குறித் தனவே.[3]

(தொல். சொல். 150)

अर्थः पदम्[4] (Śukl. Yajur. Prā. 3, 2)

The commentators like Cēṉāvaraiyar, without knowing this—that Tolkāppiyaṉār has adopted the

1. Ṭakāra ṇakāra nuṉi-nā v-aṇṇam (Tol. Eḻut. 91)
2. Jihvāgrēṇa pративēṣṭya mūrdhani ṭavargē (Tāi. Prā. 2. 37)
3. Ellā-c collum poruḷ-kuṟit taṉa-v-ē. (Tol. Col. 150)

definition of word from the Prātiśākhyas—mention உருபேற்றல் [1], பயனிலைகோடல் [2], காலந்தோன்றாமை [3] as the definition of பெயர் or *noun.* உருபேற்றல் is on the model of सुप्तिङन्तं पदम् (*suptiṅ-antam padam*) of Pāṇini. The definition of *peyar is seen from the* name *peyar* itself- *Cf.* द्रव्याभिधायकं नाम (*dravyābhidhāyakam nāma*) (Nirukta).

The names of the cases were, according to Tolkāppiyaṉār's predecessors, பெயர்வேற்றுமை, ஐவேற்றுமை, ஒடுவேற்றுமை, குவேற்றுமை, இன்வேற்றுமை, அதுவேற்றுமை, கண்வேற்றுமை and விளிவேற்றுமை.[5] Tolkāppiyaṉār mentions ஐவேற்றுமை....கண்வேற்றுமை as the second case, the third case, the fourth case, the fifth case, the sixth case and the seventh case. This, the author of the Pirayōgavivēkam says, is in the model of द्वितीया (*dvitīyā*), तृतीया (*tṛtīyā*) etc. adopted by Sanskrit grammarians.

In this context, it is worth while to consider whether the following remarks of Dr. Caldwell is correct or not :—

Dravidian grammarians have arranged the case system of their nouns in the Sanskrit order, and in doing so, have done violence to the genius of their own grammar. The Dravidian ablative of motion and

1. Urupēṟṟal.
2. Payaṉilai-kōṭal.
3. Kālan-tōṉṟāmai.
4. Arthaḥ padam
5. Peyar-vēṟṟumai, ai-vēṟṟumai, oṭu-vēṟṟumai, ku-vēṟṟumai, iṉ-vēṟṟumai, atu-vēṟṟumai, kaṇ-vēṟṟumai and viḷi-vēṟṟumai.

locative are evidently one and the same case, though represented as different by grammarians, in deference to Sanskrit precedents; and the Dravidian social ablative, as some have called it, or rather as it should be termed the conjunctive case, though it takes an important position in the Dravidian languages, has been omitted in each dialect from the list of cases or added on to the instrumental case simply because Sanskrit knows nothing of it as separate from the instrumental. The conjunctive or social stands in greater need of a place of its own in the list of cases in these languages than in Sanskrit, seeing that in these it has several case-signs of its own, whilst in Sanskrit it has none (C. D. G. –277, 278)

This statement of Dr. Caldwell, so far as Tamil is concerned, is based on two points:—(1) Mention of *il* as the suffix both of the *fifh* and the *seventh* cases by the author of the Naṉṉūl, and the usage of *iṉ* before *kaṇ* of the *seventh* case as in *ūriṉkaṇ*, and (2) Dr Caldwell's mistaking the *third* case suffix *oṭu* to denote only association. His statement would have been correct if the author of the Naṉṉūl or more correctly his commentators had arranged the cases.

But the arrangement of the cases was done by the predecessors of Tolkāppiyaṉār. *Il* is not found as a case-suffix in the Tolkāppiyam. From Tolkāppiyaṉar's statements

ஐந்தா குவதே
இன்னெனப் பெயரிய வேற்றுமைக் கிளவி[1]
(தொல். சொல். 77)

1. Aintā kuvat-ē
Iṉ-ṉ-eṉa-p peyariya vēṟṟumai-k kiḷavi (Tol. Col. 77)

எழா குவதே
கண்ணெனப் பெயரிய வேற்றுமைக் கிளவி[1]
(தொல். சொல். 81)

it is evident that *in̲* and *kaṇ* were taken as the suffixes of the *fifth* and *seventh* cases respectively. Since it is the genius of the Tamil language to take flexional increments between noun stems and case-suffixes and drop the case-suffixes leaving the flexional increments and *in̲* was also an inflexional increment, the word வரைப்பின் (*varaippin̲*) in

தன்னூர்
நெடுமதில் வரைப்பிற் கடிமனை யியம்ப[2] (புறநா. 36)

which is வரைப்பின்கண் *minus* கண் the *seventh* case-suffix (*varaippin̲kaṇ — kaṇ*) was wrongly split as வரைப்பில் (*varaippil*) and *il* began to be considered the *seventh* case-suffix. Thus *il*, the metamorphosed form of the flexional increment *in̲*, began to be considered in the later period to be the *seventh* case suffix. Similarly மதியின் (*matiyin̲*) in

உருகெழு மதியி னிவந்துசேண் விளங்க[3] (புறநா. 31)

where *in̲* is the *fifth* case-suffix denoting comparison, was wrongly spilit as மதியில் (*mati-y-il*) since both மதியின்+நிவந்து (*mati-y-in̲+nivantū*) and மதியில்+நிவந்து (*mati-y-il+nivantū*) give the same மதியினிவந்து (*mati-y-n̲ivantu*) in sandhi. Hence *il*, the metamorphosed

1. Ē̱l-ā kuvat-ē
Kaṇ-ṇ-en̲a-p peyariya vēṟṟumai-k kiḷavi (*ibid.* 81)
2. Neṭu-matil varaippiṟ kaṭi-man̲ai y-iyampa (Puṟanā. 36)
3. Urukeḻu matiyi n̲ivantu-cēṇ viḷaṅka (*ibid.* 31)

form of the *fifth* case-suffix *iṉ* began to be considered in the later period as the *fifth* case-suffix. Besides, though *oṭu* and *āṉ* or *āl* began to be used to denote *different* meanings in the later period, both the suffixes *oṭu* and *āṉ* were, at the time of Tolkāppiyaṉār, used in *all* the meanings of the *third* case. It was only after the time of the Naṉṉūl, *oṭu* was used to denote only *association*, and *āṉ* and its metamarphosed form *āl* began to denote *agent* and *instrument*.

Agent

நீரோடு நிறைந்த வீரிதழ் மழைக்கண் [1] (புறநா. 164)
தீயினாற் சுட்டபு ணுள்ளாறும் [2] (குறள். 129)

Instrument

எனைப்பல் யானையு மம்போடு துளங்கி [3] (புறநா. 63)
பொன்னியற் புனை தோட்டியான்
முன்பு துரந்து [4] (புறநா. 14)

Association

நல்யா ழாகுளி மதலையோடு சுறுக்கி [5] (புறநா. 64)
தூங்குகையா னோங்குநடைய [6] (புறநா. 22)
அறத்தான் வருவதே இன்பமற் றெல்லாம்
புறத்த புகழு மில [7] (குறள். 39)

1. *Nīroṭu* niṟainta v-īritaḻ maḻai-k-kaṇ (*ibid.* 164)
2. *Tīyiṉār* cuṭṭa-pu ṇ-uḷḷāṟum (Kuṟaḷ. 129)
3. Eṉai-p-pal yāṉaiyu m-*ampoṭu* tuḷaṅki (Puṟanā. 63)
4. Poṉṉiyaṟ puṉai *tōṭṭiyāṉ*
Muṉpu turantu (*ibid.* 14)
5. Nal-yā ḻ-ākuḷi *matalaiyoṭu* cuṟukki (*ibid.* 64)
6. Tūṅku-*kaiyā* ṉ-ōṅku-naṭaiya (*ibid.* 22)
7. *Aṟattāṉ* varuvatē inpam-a-ṟ ṟellām
Puṟatta pukaḻu m-ila (Kuṟaḷ. 39)

Cause

வலிமிகு வெகுளியான் வாளுற்ற மன்னரை[1] (கலித். 46)
நல்லியக் கோடனை நயந்த கொள்கையொடு
முன்னாட் சென்றனம்[2] (சிறுபாண். 126-9)

Hence Dr. Caldwell's criticism against the Tamil grammarians cannot at all stand.

In the classification of Parts of Speech, Tolkāppiyaṉār says

சொல்லெனப் படுப பெயரே வினையென்று
ஆயிரண் டென்ப வறிந்திசி னோரே.[3]
(தொல். சொல். 158)
இடைச்சொற் கிளவி யுரிச்சொற் கிளவியும்
அவற்றுவழி மருங்கிற் றோன்று மென்ப[4] (*ibid.* 159)

This has a parallel in the statement of Yāska's Nirukta

चत्वारि पदजातानि नामाख्याते च उपसर्गनिपाताश्च ।
(Y. N 8, 1)

and in the statement of Prātiśākhyas

नामाख्यातमुपसर्गो निपाताश्चत्वारि आहुः पदजातानि
(ऋ. वे. प्रा. 12, 5)

1. Vali-miku *vekuḷiyāṉ* vāḷ-uṟṟa maṉṉarai (Kalit. 46)
2. Nalliya-k kōṭaṉai nayanta *koḷkaiyoṭu*
Muṉṉāṭ ceṉṟaṉam (Ciṟupāṇ. 126–9)
3. Col-l-eṉa-p paṭupa peyar-ē viṉai-y-eṉṟu
Ā-y-ireṇ ṭ-eṉpa v-aṟintici ṉōrē. (Tol. Col. 158)
4. Iṭai-c-coṟ kiḷavi-y-u m-uri-c-coṟ kiḷaviyum
Avaṟṟuvaḻi maruṅki-ṟ ṟōṉṟu m-eṉpa (*ibid.* 159)
Catvāri padajātāni nāmākhyātē ca upasarganipātāśca
(Y. N. 8, 8)
Nāmākhyātōpasargō nipātāścatvāri āhuḥ padajātani
(Ṛ. Vē. Prā. 12, 5)

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नामाख्यातोपसर्गनिपाताः [1] [शु. य. प्रा. 8, 44]

Of these threee, the Nirukta suggests by mentioning नामाख्याते and उपसर्गनिपाताश्च separately that *nāma* and *ākhyāta* occupy a more prominent position than *upasarga* and *nipāta*. The same view is suggested by Tolkāppiyaṉār by mentioning them in two separate sūtras.

Though Tamil grammarians agree with Sanskrit grammarians in the *number* of the parts of speech and in the prominence given to noun and verb, yet இடைச்சொல் (*iṭai-c-col*) and உரிச்சொல் (*uri-c-col*) are not identical with *upasarga* and *nipāta*. *Iṭai-c-col* consists of case-suffixes ,verbal terminations, flexional increments etc. and *uri-c-col* is said to be verbal root or nominal stem. These are not considered words in Sanskrit. But some *iṭai-c-col* like உம் (*um*), என (*eṉa*) etc. correspond to *nipāta*. There is nothing in Ancient Tamil which strictly correspond to *upasarga*. Hence it is not known why *uri-c-col* was taken among words. If they did it to make the Tamil parts of speech into *four* as there are *four* in Sanskrit, it was not a happy adaptation.

A close examintation of the *Uriyiyal* in the Tolkāppiyam and the second, third and fourth chapters of Yāska's Nirukta shows that Tolkāppiyaṉār may have Nirukta for his model. The statements

ஒருசொற் பலபொருட் குரிமை தோன்றினும்
பலசொல் லொருபொருட் குரிமை தோன்றினும் [2]

1. Nāmākhyātōpasarganipātāḥ (Śu. Ya. Prā. 8, 44)
2. Oru-coṟ pala-poruṭ k-urimai tōṉṟiṉum
Pala-col l-oru-poruṭ k-urimai tōṉṟiṉum

and பயிலாதவற்றை [1] in the first sūtra of the *Uriyiyal* have respectively a parallel in

एकार्थमनेकशब्दमित्येतदुक्तम्[2] (Y. N. 265, 1)

अथ यान्यनेकार्थानि एकशब्दानि तान्यतोऽनुक्रमिष्यामः[3] (Y. N. 266, 2)

and अनवगतसंस्काराान्निगमान् [4] (Y. N. 266, 3)

The expression வெளிப்படுசொல்லே (*veḷippaṭucollē*) in the second sūtra has a parallel in **संविज्ञातानि तानि** in the sentence

तद्यत्र स्वरसंस्कारौ समर्थौ प्रादेशिकेन गुणेन अन्वितौ स्यातां संविज्ञातानि तानि [5]. (Y. N. 56, 4)

The list of *uriccol* given by Tolkāppiyaṉār may be divided into that which deals with *verbal roots* and that which deals with *nominal roots*. For instance, the words வார்தல் (*vārtal*), போகல் (*pōkal*), தீர்த்தல் (*tīrttal*) etc. in *Tol. Col* 317, 318 denote only the *verbal roots* வார் (*vār*), போ (*pō*), தீர் (*tīr*) etc. exactly in the same way as **आवयति** (*āvayati*), **भवति** (*bhavati*) etc. given in Y. N. p. 195, **रेळते** (*rēḷatē*), **हेळते** (*hēḷatē*) etc. in Y. N. p. 197 etc. The words சீர்மை (*cīrmai*), கருவி (*karuvi*) etc. mentioned in Tol. Col. 353 and 354 are similar to **महत्**, **बुध्नः** etc. given in Y. N. p. 213. But at

1. Payilātavaṟṟai.
2. Ēkārtham-anēka-śabdamityētad-uktam (Y. N. 265, 1)
3. Atha yānyanēkārthāni ēka-śabdāni tānyathō-anukramiṣyāmaḥ (Y. N. 266, 2)
4. Anavagatasaṁskārān-nigamān (Y. N. 266, 3)
5. Tad-yatra svarasaṁskārāu samarthāu prādēśikēna guṇēna anvitāu syatām saṁviñātāni tāni (Y. N. 56, 4)

same time it should be borne in mind that Tolkāppiyaṉār does not seem to have incorporated in Tamil grammar the theory of Nāiruktas that all nouns are derived from verbal roots.

It may be interesting to note that the Tamil word உறு (*uṟu*) found in the sūtra

அவைதாம்
உறுதவ நனியென வரூஉ மூன்றும்
மிகுதி செய்யும் பொருள வென்ப.[1] (தொல். சொல். 299)

and the Sanskrit word *uru* in

उरु तुवि पुरु ... इति द्वादश बहुनामानि [2] (Y. N. 213, 1)

both head the list of words having the sense *much*. This word is very frequently used in Ṛgvēda Saṁhitā.

उरु णस्तन्वे३ तनं उरु क्षयाय नस्कृधि
उरु णो यन्धि जीवसे [3] (R. V. VIII 68, 12)
उरुं नो लोकमनु नेषि [4] (R. V. VI 47, 8)
प्र तद्विष्णुः स्तवते वीर्येण मृगो न भीमः कुचरो गिरिष्ठाः ।
यस्योरुषु त्रिषु विक्रमणेष्वधि क्षियन्ति भुवनानि विश्वा ॥ [5]
(R. V. I 154, 2)

1. Avai-tām
Uṟu-tava naṉi-yeṉa varū-u mūṉṟ-um
Mikuti ceyyum poruḷa v-eṉpa. (Tol. Col. 299)
2. Uru tuvi puru ... iti dvādaśa bahu-nāmāni (Y. N. 213, 1)
3. Uru ṇastanvē tana uru kṣayāya nas-kṛdhi
Uru ṇō yandhi jīvasē (R. V. VIII 68, 12)
4. Urum nō lōkam-anu nēṣi (R. V. VI 47, 8)
5. Pra tad-viṣṇuḥ stavatē vīryēṇa mṛgō na bhīmaḥ
ku-carō giriṣṭhāḥ |
Yasyōruṣu triṣu vikramaṇēṣvadhi kṣhiyanti bhuvanāni
viśvā || (R. V. I 154, 2)

This may be derived from the root वृ (*vṛ*) to surround, which may be cognate with English *vault*. The Tamil grammarians have not been able to explain satisfactorily the derivation of Tamil words உறு (*uṟu*) and தவ (*tava*) in the sense of *much*. But a consideration of the Nirukta parallel indicated above might help any one in equating the Tamil உறு and தவ in the sense of *much* with Sanskrit उरु (*uru*) and तुवि (*tuvi*) in the same sense and in appreciating the correspondence between the two sets of words both on the phonological and semantic sides. The way in which Tolkāppiyaṉār frames a list of words whose derivation cannot be ascertained—such as நனி (*naṉi*), கடி (*kaṭi*) is very similar to the manner in which Yāska frames a list of *Asaṁviñāta* words like *jahā* and *nidhā* etc. in pages 257 and 269 of the Nirukta. Besides, Tolkāppiyaṉār first gives the list of words which have the *same meaning* and then only roots which have *different meanings*. In Nirukta too the list of words having the *same meaning* is given in the second and third chapters, and the list of those having different meanings is given in the fourth and fifth chapters.

The cases from the *first* to the *eighth* are generally used in Tamil as in Sanskrit conveying the same sense.

The following parallels between Pāṇini's sūtras and Tolkāppiyaṉār's sūtras are worth noting:—

कर्तृकरणयोस्तृतीया [1] (2, 3, 18)

1. Kartṛ-karaṇayōstṛtīyā (2, 3, 18)

மூன்றா குவதே
ஒடுவெனப் பெயரிய வேற்றுமைக் கிளவி
வினைமுதற் கருவி யனைமுதற் றதுவே.[1]
(தொல். சொல். 73)

इत्थंभूतलक्षणे[2] (2, 3, 21);

हेतौ[3] (2, 2, 23);

இன்னா னேது[4] (தொல். சொல். 74);

चतुर्थी सम्प्रदाने[5] (2, 3, 13);

कर्मणा यमभिप्रैति स सम्प्रदानम्[6] (1, 4, 32)

நான்கா குவதே
குஎனப் பெயரிய வேற்றுமைக் கிளவி
எப்பொரு ளாயினுங் கொள்ளு மதுவே.[7]
(தொல். சொல். 75)

The word which Tolkāppiyaṉār uses to denote a compound is தொகை (*tokai*). It is derived from the root *toku* which means *to elide* and also *to join together*. It exactly corresponds to the Sanskrit term *samāsa* which explicitly refers to *composition* and implicity conveys the idea of *curtailment* as may be

1. Mūṉṟākuvatē
Oṭuveṉa-p peyariya vēṟṟumai-k kiḷavi
Viṉaimuta-ṟ karuvi y-aṉaimuta-ṟ ṟatuvē. (Col. 73)
2. Itthambhūtalakṣaṇē (2, 3, 21);
3. Hētāu (2, 2, 23);
4. Iṉṉāṉ ētu (Col. 74);
5. Caturthī sampradānē (2, 3, 13);
6. Karmaṇā yam abhiprāiti sa sampradānam (1, 4, 32)
7. Nāṉkā kuvatē
Ku-eṉa-p peyariya vēṟṟumai-k kiḷavi
E-p-poru ḷ-āyiṉuṅ koḷḷu m-atuv-ē. (Col. 75)

seen from the contrast between the Sanskrit words, *vyāsa* and *samāsa*. Tolkāppiyaṉār classifies compound under *six* heads. His number agrees with the number of primary compounds in Sanskrit; but the Tamil compounds, sometimes, differ in their nature from Sanskrit compounds. The names given to them by Tolkāppiyaṉār are more suggestive of their function than those in Sanskrit. But later grammarians like the author of the Vīracōḻiyam and Pirayōgavivēkam have adopted the Sanskrit names or translated them. *Cf.* बहुव्रीहिः (*bahuvrīhiḥ*)—வெகுவிரியன் (*vekuviriyaṉ*)–பலநெல் (*palanel.*)

Poruḷ-atikāram is the Science of Poetics. Tolkāppiyaṉār tells there how different kinds of composition should be composed. Firstly there should be certain rules to be adopted in poetic compositions so that they may be a source of delectation to the minds of the readers and at the same time the description should not deviate too much from what is seen in the world.

This he mentions in the sūtra

நாடக வழக்கினு முலகியல் வழக்கினும்
பாடல் சான்ற புலநெறி வழக்கம்
கலியே பரிபாட் டாயிரு பாங்கினும்
உரிய தாகு மென்மனார் புலவர்.[1]

1. Nāṭaka vaḻakkiṉu m-ulakiyal vaḻakkiṉum
Pāṭal cāṉṟa pulaṉeṟi vaḻakkam
Kali-y-ē paripāṭ t-āyiru pāṅkiṉum
Uriya t-āku m-eṉmaṉār pulavar.

நாடகவழக்கு and உலகியல்வழக்கு[1] exactly agree with नाट्यधर्मी (*nāṭyadharmī*) and लोकधर्मी (*lōkadharmī*) mentioned in Nāṭyaśāstra 6–24. Besides it is said that the description in poems should conform to the habits, customs etc. of high class people.

Cf. உயர்ந்தோர் கிளவி வழக்கொடு புணர்தலின்
வழக்குவழிப் படுதல் செய்யுட்குக் கடனே.[2]
(தொல். பொ. 213)

Since the delineation of *rasa* is the important feature in a composition, the different kinds of *rasa* are dealt with in detail in the மெய்ப்பாட்டியல் (*meyp-pāṭṭiyal*). Many sūtras are close parallels to statements found in the Nāṭyaśāstra.

நகையே யழுகை யிளிவரன் மருட்கை
அச்சம் பெருமிதம் வெகுளி யுவகையென்று
அப்பா லெட்டே மெய்ப்பா டென்ப.[3] (பொருள். 25)

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञाश्चेत्यष्टौ नाट्ये रसाः स्मृताः ॥[4] (6, 15)

எள்ள லிளமை பேதைமை மடனென்று
உள்ளப் பட்ட நகைநான் கென்ப.[5] (பொ. 280)

1. Nāṭaka-vaḻakkŭ and Ulakiyal-vaḻakkŭ
2. Uyarntōr kiḷavi vaḻakkoṭu puṇartaliṉ
   Vaḻakku-vaḻip paṭutal ceyyuṭku-k kaṭaṉ-ē. (Tol. Poruḷ. 213)
3. Nakai-y-ē y-aḻukai y-iḷivaraṉ maruṭkai
   Accam perumitam vekuḷi y-u-vakai-y-eṉṟŭ
   Appā l-eṭṭē meyp-p-ā ṭ-eṉpa. (Poruḷ. 251)
4. Śṛṅgāra-hāsya-karuṇā rāudravīra-bhayānakāḥ |
   Bībhatsādbhutasaṁñāścētyaṣṭāu nāṭyē rasāḥ smṛtāḥ ||
   (6–15)
5. Eḷḷa l-iḷamai pētamai maṭaṉ-eṉṟŭ
   Uḷḷa-p paṭṭa nakai-nāṉ k-eṉpa. (Poruḷ 252)

हासो नाम परचेष्टानुकरणासम्बद्धप्रलापपौरोभाग्यसौख्यादिभिर्वि-
भावैरुत्पद्यते [1] (7–8)

இளிவே யிழவே யசைவே வறுமையென
விளிவில் கொள்கை யழுகை நான்கே.[2] (பொ. 253)

इष्टजनविप्रयोगाद्दारिद्र्याद् व्याधितस्तथा दुःखात् ।
परवृद्धिं वा दृष्ट्वा निर्वेदो नाम संभवति ॥ [3] 7-24.

அணங்கே விலங்கே கள்வர் தமிறையெனப்
பிணங்கல் சாலா வச்ச நான்கே.[4] (பொ. 256)

विकृतरवसत्त्वदर्शनसङ्ग्रामारण्यशून्यगृहगमनात् ।
गुरुनृपयोरपराधात्कृतकश्च भयानको ज्ञेयः [5] ॥ (6-69)

கல்வி தறுகண் ணிசைமை கொடையெனச்
சொல்லப் பட்ட பெருமித நான்கே.[6] (பொ. 257)

स्थैर्यशौर्यत्यागवैशारद्यादिभिरनुभावैः . . .[7] (6-66)

உறுப்பறை குடிகோ ளலைகொலை யென்ற
வெறுப்பின் வந்த வெகுளி நான்கே.[8] (பொ. 258)

1. Hāsō nāma paracēṣṭānukaraṇāsambaddhapralāpa-pāurō-bhāgya-sāukhyādibhir-vibhāvāir-utpadyātē (7–8)
2. Iḷivē iḻavē icaivē vaṟumai-y-eṉa
   Viḷivil koḷkai y-aḻukai nāṉk-ē. (Po. 253)
3. Iṣṭajanaviprayōgād dāridryād vyādhitas tathā duḥkhāt |
   Paravṛddhim vā dṛṣṭvā nirvēdō nāma sambhavati || (7–24)
4. Aṇaṅkē vilaṅkē kaḷvar tam-iṟai-y-eṉa-p
   Piṇaṅkal cālā v-acca nāṉk-ē. (Po. 256)
5. Vikṛtarava-sattvadarśana-saṅgrāmāraṇyaśūnyagṛhagamanāt |
   Gurunṛpayōr-aparādhāt kṛtakaśca bhayānakō ñēyaḥ || (6-69)
6. Kalvi taṟukaṇ ṇ-icaimai koṭai-y-eṉa-c
   Colla-p paṭṭa perumita nāṉk-ē. (Po. 257)
7. Sthāirya-śāurya-tyāga-vaiśāradyādibhir-anubhāvāiḥ (6–66)
8. Uṟuppaṟai kuṭikō ḷ-alai-kolai y-eṉṟa
   Veṟuppiṉ vanta vekuḷi nāṉk-ē. (Po. 258)

युद्धप्रहारघातनविकृतच्छेदनविदारणैश्चैव ।
सङ्ग्रामसम्भ्रमाद्यैरेभिः सञ्जायते रौद्रः । [1] (679)
செல்வம் புலனே புணர்வு விளையாட்டென்று
அல்ல னீத்த வுவகை நான்கே.[2] (பொ. 259)
ऋतुमाल्यालङ्कारैः प्रियजनगान्धर्वकाव्यसेवाभिः ।
उपवनगमनविहारैः शृङ्गाररसः समुद्भवति ॥ [3] (6–54)

Of the eight rasas, உவகை (*uvakai*) or शृङ्गार (*śṛṅgāra*) can be appreciated by all. Hence the details of description with reference to the different kinds of உவகை are dealt with in four chapters :– அகத்திணையியல் (*akattiṇai-y-iyal*), களவியல் (*kaḷaviyal*), கற்பியல் (*kaṟpi-yal*), பொருளியல் (*poruḷ-iyal*). The details of description with reference to other rasas and to *vīra* in particular are found in one chapter, the புறத்திணையியல் (*puṟat-tiṇai-y-iyal*). The figures of speech of which the simile is all important are dealt with in the உவமவியல் (*uvama-v-iyal*). Prosody is dealt with in the செய்யுளியல் (*ceyyuḷ-iyaḷ*). The traditional use of terms to denote particular objects, the duties of the four castes and the different kinds of *uttis* (tantrayukti) which are necessary for the interpretation of passages in a work are dealt with in the last chapter. Many of the *uttis* mentioned there are also mentioned in the Kāuṭalya's Artha-śāstra.

1. Yuddha-prahāra-ghātana-vikṛtacchēdana vidāraṇaiś-caiva |
Saṅgrāma-sambhramādyāir ēbhiḥ sañjāyatē rāudraḥ || (6-79)
2. Celvam pulaṉē puṇarvu viḷaiyāṭ-ṭ-eṉṟu
Alla ṉītta v-uvakai ṉāṉk-ē. (Po. 259)
3. Ṛtumālyālaṅkāraiḥ priyajanagāndharvakāvyaśēvābhiḥ |
Upavanagamanavihāraiḥ śṛṅgāra-rasaḥ samudbhavati ||
(6–54)

அதிகாரமுறை—यमर्थमधिकृत्योच्यते तदधिकरणम् [1]

தொகுத்துக்கூறல்—समासवाक्यमुद्देशः [2]

வாராததான் வந்தது முடித்தல்—वक्तव्येन साधनं प्रदेशः [3]

வந்ததுகொண்டு வாராதது முடித்தல்—उक्तेन साधनमतिदेशः [4]

முந்துமொழிந்ததன் தலைதடுமாற்று—प्रतिलोमेन साधनं विपर्ययः [5]

ஒப்பக்கூறல்—दृष्टेन अदृष्टस्य साधनम् [6]

ஒருதலைமொழி—एवं वर्तितव्यमित्युपदेशः [7]

பிறனுடம்பட்டது தானுடம்படல்—परवाक्यमप्रतिषिद्धम् अनुमतम् [8]

மொழிவாமென்றல்—पश्चादेवं विहितमिति अनागतावेक्षणम् [9]

கூறிற்றென்றல்—पुरस्तादेवं विहितमिति अतिक्रान्तावेक्षणम् [10]

தான் குறியிடுதல்—परैरसंज्ञितः शब्दः स्वसंज्ञा [11]

ஆணைகூறல்—एवं, नान्यथा, इति नियोगः [12]

1. Atikāramuṟai— Yam artham adhikṛtyōcyatē tad adhikaraṇam
2. Tokuttu-k-kūṟal —Samāsavākyam uddēśaḥ.
3. Vārātatāṉ vantatu muṭittal–Vaktavyēna sādhanam pradēśaḥ
4. Vantatukoṇṭu vārātatu muṭittal––Uktēna sādhanam atidēśaḥ
5. Muntumoḻintataṉ talai-taṭumāṟṟu—Pratilōmēna sādhanam viparyayaḥ
6. Oppa-k-kūṟal—Dṛṣṭēna adṛṣṭasya sādhanam
7. Orutalaimoḻi— Ēvam vartitavyam ityupadēśaḥ
8. Piṟaṉ-uṭam-paṭ-ṭ-atu tāṉ-uṭam-paṭal—Paravākyam apratiṣiddham anumatam
9. Moḻivām-eṉṟal—Paścād ēvam vihitam iti anāgatāvēkṣaṇam
10. Kūṟiṟ-ṟ-eṉṟal—Paścād ēvam vihitam iti anāgatāvēkṣaṇam
11. Tāṉ kuṟi-y-iṭutal—Parair-asaṁñitaḥ śabdaḥ sva-saṁñā
12. Āṇai kūṟal—Ēvam, nānyathā iti niyōgaḥ

பிறன்கோட்கூறல் — एवमसौ आह इति अपदेशः [1]
உய்த்துக்கொண்டுணர்தல் — अनुक्तकरणमूह्यम् [2]

Tolkāppiyaṉār's acquaintance with Dharma-śāstras is known from two references. When he defines the *kaḷavu* system of marriage, he says that it is similar to *gāndharva* which is one of the eight systems of those who accept the authority of the Vēdas.

இன்பமும் பொருளு மறனு மென்றாங்கு
அன்பொடு புணர்ந்த வைந்திணை மருங்கின்
காமக் கூட்டங் காணுங் காலை
மறையோர் தேஎத்து மன்றல் லெட்டனுள்
துறையமை நல்யாழ்த் துணைமையோ ரியல்பே.[3]

(பொ. 89)

The eight systems are —

ब्राह्मः, प्राजापत्यः, आर्षः, दैवः, गान्धर्वः, आसुरः, राक्षसः, and पैशाचः.[4]

The definition of *gāndharva* is—

अलङ्कृत्य इच्छन्त्याः स्वयं संयोगो गान्धर्वः [5] [गौतम. 4, 10]

1. Piṟaṉ-kōṭ-kūṟal—Ēvam asāu āha iti apadēśaḥ
2. Uyttu-k-koṇ ṭ-uṇartal—Anuktakaraṇam ūhyam
3. Iṉpamum poruḷu m-aṟaṉu m-eṉṟāṅkū
   Aṉpoṭu puṇarnta v-aintiṇai maruṅkiṉ
   Kāma-k kūṭṭaṅ kāṇuṅ kālai
   Maṟaiyōr tē-ettū maṉṟa leṭṭaṉuḷ
   Tuṟaiyamai nal-yāḻ-t tuṇaimaiyō r-iyalp-ē. (Po. 89)
4. Brāhmaḥ, prājāpatyaḥ, ārṣaḥ, dāivaḥ, gāndharvaḥ, āsuraḥ, rākṣhasaḥ, pāiśācaḥ.
5. Alaṅkṛtya icchantyāḥ svayam saṁyōgō gāndharvaḥ (Gāutama. 4, 10)

The necessity for the husband to meet his wife is declared in the sūtra

பூப்பின் புறப்பா டீரா றுநாளும்
நீத்தகன் றுறையா ரென்மனார் புலவர்.[1]
(தொல். பொ. 185)

Cf. ऋतावुपेयात् [गौतम. 5, 1]
ऋतुः स्वाभाविकः स्त्रीणां रात्रयः षोडश स्मृताः ।
चतुर्भिरितरैः सार्धमहोभिः सद्विगर्हितैः ॥ (मनु.)
ऋतुस्नातां तु यो भार्यां सन्निधौ नोपगच्छति ।
पितरस्तस्य तन्मासं तस्मिन् रजसि शेरते[2] ॥ [बौ. ध. IV 1, 20]

At this context, it deserves to be mentioned that the above sūtra

காமக் கூட்டங் காணுங் காலை
மறையோர் தேஎத்து மன்ற லெட்டனுள்
துறையமை நல்யாழ்த் துணைமையோ ரியல்பே.[3]
(பொ. 89)

and the sūtras

1. Pūppin puṟappa ṭ-īr-aṟu nāḷum
Nīttan ṟ-uṟaiyā r-eṉmaṉār pulavar. (Tol. Po. 185)
2. *Cf.* Ṛtāvupēyāt (Gāutama. 5, 1)
Ṛtuḥ svābhāvikaḥ strīṇām rātrayaḥ ṣōḍaśa śmṛtāḥ |
Caturbhir-itarāiḥ sārdham-ahōbhiḥ sad-vigarhitāiḥ || (Manu.)
Ṛtusnātām tu yō bhāryām sannidhāu nōpagacchati |
Pitaras-tasya tanmāsam tasmin rajasi śēratē ||
(Bāu. Dha. IV 1, 20)
3. Kāma-k kūṭṭaṅ kāṇuṅ kālai
Maṟaiyōr têettu maṉṟa l-eṭṭanuḷ
Tuṟaiyamai nalyāḻ-t tuṇaimaiyō r-iyalpē. (Po. 89)

கற்பெனப் படுவது கரணமொடு புணரக்
கொளற்குரி மரபிற் கிழவன் கிழத்தியைக்
கொடைக்குரி மரபினோர் கொடுப்பக்கொள் வதுவே.[1]
(பொ. 140)

மேலோர் மூவர்க்கு புணர்த்த கரணம்
கீழோர்க் காகிய காலமு முண்டே.[5] (*ibid.* 142)

பொய்யும் வழுவுந் தோன்றிய பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.[6] (*ibid.* 143)

enable us to understand the following *six* points :—

1. The *kaḷavu* system of marriage alone existed among those who did not have Vēdas for their authority. It worked very satisfactorily for a long time.

2. When men failed to be dutiful to ladies whom they married without the knowledge of their parents and left them in distress, the *kaṟpu* system was newly introduced.

3. The *kaṟpu* system was followed by Brahmans, Kṣatriyas and Vaiśyas.

4. It was introduced by Aryas to those other than they.

5. Since the system itself was a new one, a new word had to be coined to denote it. It seems to me

1. Kaṟpeṉa-p paṭuvatu karaṇamoṭu puṇara-k
Koḷaṟkuri marapiṟ kiḻavaṉ kiḻattiyai-k
Koṭai-k-kuri marapiṉōr koṭuppa-k-koḷ vatuv-ē. (Po. 140)
Mēlōr mūvarkku puṇartta karaṇam
Kīḻōrk k-ākiya kālamu m-uṇṭē. (*ibid* 142)
Poyyum vaḻuvun tōṉṟiya piṉṉar
Aiyar yāttaṉar karaṇa m-eṉpa. (*ibid* 143)

that Sanskrit word *kalpa*,[1] which means *vidhāna*, was tamilized into *kaṟpam*, the final *am* was dropped and the word *kaṟpu* was evolved.[2] The word *karaṇam* stands for *Agnāukaraṇam* (Yāñyavalkya-smṛti I. 150) which means *hōma* (offering in Agni).

6. Consequently, *kaṟpu* system consists of the parents giving away their daughter to the son-in-law and his performing *hōma* in Agni with her.

Besides it is known that in the *kaḷavu* system of marriage, the lover married the lady-love without the knowledge of her parents. This is evident from the expression மறைந்தவொழுக்கத்து (*maṟainta-v-oḻukkattu*) in

மறைந்த வொழுக்கத் தோரையு நாளும்
துறந்த வொழுக்கங் கிழவற் கில்லை.[3]

(தொல். பொ. 133)

1. *Cf.* तस्य शूलगवेन कल्पो व्याख्यातः (पारस्करगृह्यसूत्रम् III 9, 90)
क्षात्रेण कल्पेन उपनीय (उत्तररामचरितम्)
Tasya śūlagavēna kalpō vyākhyātaḥ
(Pāraskaragṛhyasūtram III 9, 90)
Kṣhātrēṇa kalpēna upanīya (Uttararāmacarita)

2. *Cf.* இன்பு for இன்பம் in
அன்புற் றமர்ந்த வழக்கென்ப வையகத்து
இன்புற்றா ரெய்துஞ் சிறப்பு. (குறள் 75)
Iṉpu for *Iṉpam* in
Aṉpuṟ ṟ-amarnta vaḻak k-eṉpa vaiyakattu
Inpuṟṟā r-eytuñ ciṟappu. (Kuṟaḷ 75)

3. Maṟainta v-oḻukka-t t-ōrai-y-u nāḷum
Tuṟanta v-oḻukkaṅ kiḻavaṟ k-illai. (Tol. Po. 133)

Hence it is wrong to translate it as *clandestine marriage.* The lady who married by *kaḷavu* system was as chaste as one who married by *kaṟpu* system.

Cf. உயிரினுஞ் சிறந்தன்று நாணே நாணினும்
செயிர்தீர் காட்சிக் கற்புச்சிறந் தன்றெனத்
தொல்லோர் கிளவி புல்லிய நெஞ்சமொடு
காமக் கிழவ னுள்வழிப் படினும்.[1] (தொல். பொ. 111)

It is considered by some that *kaḷavu* existed only among Tamils. It exists wherever women remain unmarried after puberty. It may be noted that Bāudhāyana says that, in the opinion of some, *gāndharva* system is the best and women, if they are not given in marriage before the expiry of the third year from their time of attaining puberty, may choose husbands themselves.

Cf. गान्धर्वमप्येके प्रशंसन्ति सर्वेषां स्नेहानुगतत्वात् [2]
(बौ. ध. I 20, 14)

त्रीणि वर्षाण्यृतुमती कांक्षेत पितृशासनम् ।
ततश्चतुर्थे वर्षे तु विन्देत सदृशं पतिम् ॥ [3] (IV I, 15)

In Tamil Literature, it is observed that, when the different kinds of *śṛṅgāra* are delineated, particular

1. Uyiriṉuñ ciṟantaṉṟu nāṇē nāṇiṉum
Ceyirtīr kāṭci-k kaṟpu-c-ciṟan taṉṟeṉa-t
Tollōr kiḷavi pulliya neñcamoṭu
Kāma-k kiḻava ṉ-uḷvaḻi-p paṭiṉum. (Tol. Po. 111)
2. *Cf.* Gāndharvam apyēkē praśaṁsanti sarvēṣām snēhānugatatvāt (Bāu. Dha. I 20, 14)
3. Trīṇi varṣāṇyṛtumatī kāṅkṣēta pitṛśāsanam |
Ṭataś caturthē varṣē tu vindēta sadṛśam patim || (IV 1, 15)

tract of land presided over by particular deities should be described with reference to particular seasons of the year, and particular part of each day. When *sambhōga-śṛṅgāra* or *puṇarcci* is the *rasa,* the mountainous tract presided over by *Murukaṉ* is the proper country to be described. When *īrṣyā-vipralambha* or *ūṭal* is the *rasa,* the agricultural tract presided over by *Indra* is the proper one. When *vipralambha* due to the absence of the husband who has gone to war etc. or *iruttal* is the *rasa,* the forest region presided over by *Viṣṇu* is the proper one. And when *vipralambha* due to the separation of lady-love from her lover who is at sea or *neytal* is the *rasa,* the sea-coast presided over by *Varuṇa* is the proper one.

மாயோன் மேய காடுறை யுலகமும்
சேயோன் மேய மைவரை யுலகமும்
வேந்தன் மேய தீம்புன லுலகமும்
வருணன் மேய பெருமண லுலகமும்
முல்லை குறிஞ்சி மருத நெய்தலெனச்
சொல்லிய முறையாற் சொல்லவும் படுமே.[1]
(தொல். பொ. 5)

Of the four Gods, *Murukaṉ, Indra, Viṣṇu* and *Varuṇa,* described here it is an accepted fact that the three, *Indra, Viṣṇu* and *Varuṇa,* are Ṛgvēdic Gods.

1. Māyōṉ mēya kāṭuṟai y-ulakamum
Cēyōṉ mēya maivarai y-ulakamum
Vēntaṉ mēya tīm-puṉa l-ulakamum
Varuṇaṉ mēya perumaṇa l-ulakamum
Mullai kuṟiñci maruta neital-eṉa-c
Colliya muṟaiyāṟ collavum paṭumē. (Tol. Po. 5)

As regards *Murukaṉ*, modern Tamil scholars think that he is a Dravidian God. Among the Sangam classics, the *Tirumurukāṟṟuppaṭai* and the *Paripāṭal* are the two works which elaborately deal with him. The description of his birth, the purpose of his birth and presents given to him by Indra and other Dēvas which are described here have a close parallel in the descriptions found in the Mahābhārata and the Rāmāyaṇa. This will be dealt with in detail in the next lecture. The word Skanda is found in the *Chāndōgyōpaniṣad* :—

आहारशुद्धौ सत्त्वशुद्धिः, सत्त्वशुद्धौ ध्रुवा स्मृतिः, स्मृतिलम्भे सर्वग्रन्थीनां विप्रमोक्षः, तस्मै मृदितकषायाय तमसस्पारं दर्शयति भगवान् सनात्कुमारः, तं स्कन्द इत्याचक्षते तं स्कन्द इत्याचक्षते[1] (VII. 26)

The definition of sūtra

மேற்கிளந் தெடுத்த யாப்பினுட் பொருளொடு
சில்வகை யெழுத்தின் செய்யுட் டாகிச்
சொல்லுங் காலை யுரையகத் தடக்கி
நுண்மையொடு புணர்ந்த யொண்மைத் தாகித்
துளக்க லாகாத் துணைமை யெய்தி

1. Āhāra-śuddhāu sattva-śuddhiḥ, sattva-śuddhāu dhruvā smṛtiḥ smṛtilambhē sarvagranthīnām vipramōkṣaḥ, tasmāi mṛditakaṣāyāya tamasas-pāram darśayati bhagavān Sanātkumāraḥ, tam Skanda ityācakṣatē tam Skanda ityācakṣatē.
2. Mēṟkiḷan t-eṭutta yāppinuṭ poruḷoṭu
Cil-vakai y-eḻuttiṉ ceyyu-ṭ ṭ-āki-c
Colluṅ kālai y-uraiyakat t-aṭakki
Nuṇmaiyoṭu puṇarnta y-oṇmai-t t-āki-t
Tuḷakka l-ākā-t tuṇaimai y-eyti

அளக்க லாகா வரும்பொருட் டாகிப்
பல்வகை யானும் பயன்றெரி புடையது
சூத்திரத் தியல்பென யாத்தனர் புலவர்.[1]
(தொல். பொ. 646.)

seems to be the exact translation of

अल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम् ।
अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदुः[2] ॥

Since he mentions *translation from one language to another* as one of the *compositions* in the sūtra

தொகுத்தல் விரித்தல் தொகைவிரி மொழிபெயர்த்து
அதர்ப்பட யாத்தலோ டனைமர பினவே.[3]
(தொல். பொ. 643)

it is possible that some Sanskrit works should have been translated before him, though they unfortunately were later lost.

Before closing this topic, I may mention that, as Tamils borrowed the *kaṟpu* system of marriage from *maṟaiyōr*, the latter adopted from them the

Aḷakka l-ākā v-arumporuṭ ṭ-āki-p
Pal-vakai y-āṉum payaṉ-ṟeri puṭaiyatu
Cūttirat t-iyalp-eṉa yāttaṉar pulavar. (Tol. Po. 646)

2. Alpākṣaram asandigdham sāravad viśvatōmukham |
Astōbham anavadyañ ca sūtram sūtravidō viduḥ ||

3. Tokuttal virittal tokai-viri moḻi-peyarttu
Atarppaṭa yāttalō ṭ-aṉaimara piṉav-ē. (Tol. Po. 643)

mātula-sutāpariṇaya, which is against the Smṛtis like the Gāutama-dharma-sūtra.[1]

From what has been said, it may be clear that long before the time of Tolkāppiyaṉār Sanskritists and Tamils lived side by side and Tamils gradually went into the folds of *maṟaiyōr.* Tolkāppiyaṉār was conversant with Vēdas, Nirukta, Prātiśākhyas, treatises on Grammar, Poetics, Prosody etc. in Sanskrit, and he wrote his work having them as models without spoiling the genius of the Tamil Language and Literature even to a small degree.

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1. ऊर्ध्वं सप्तमात्पितृबन्धुभ्यः (IV, 3)
मातृबन्धुभ्यः पञ्चमात् (IV, 5)
Ūrdhvam saptamāt pitṛbandhubhyaḥ (IV 3)
Mātṛbandhubhyaḥ pañcamāt (IV 5)

III

SANGAM CLASSICS AND SANSKRIT LITERATURE

புறநானூறு, திருமுருகாற்றுப்படை, பெரும்பாணாற்றுப் படை, கலித்தொகை, பரிபாடல், குறள்[1] etc. are some of the important works that come under Sangam Classics. It seems to me that certain passages in each of them cannot be correctly interpreted except with a sound knowledge of Sanskrit Literature from the Vēdic, to the Classical, period.

The second stanza of Puṟanāṉūṟū, which deals with the exploits of Cēra King பெருஞ்சோற்றுதியஞ் சேரலாதன்[2] is from the pen of *Murañciyūr Muṭinākarāyar*. Tradition considers him to have been at the first Sangam and consequently to be the first among the poets now known to us. I agree that he is the earliest poet known to us. But from linguistic evidence, he seems to have been later than Tolkāppiyaṉār, who was said to have been in இடைச்சங்கம் (*iṭai-c-caṅkam*). Anyhow, it is beyond doubt that the

1. Puṟanāṉūṟū, Tirumurukāṟṟuppaṭai, Perumpāṇāṟṟuppaṭai, Kalittokai, Paripāṭal, Kuṟaḷ.

2. Peruñcōṟṟutiyañ-cēral-ātaṉ.

earliest poem in Tamil Literature is about a Cēra King. There is this passage in it :—

பாஅல் புளிப்பினும் பகலிருளினும்
நாஅல்வேத நெறிதிரியினும்
திரியாச் சுற்றமொடு முழுதுசேண் விளங்கி
நடுக்கின்றி நிலியரோ வத்தை யடுக்கத்துச்
சிறுதலை நவ்விப் பெருங்கண் மாப்பிணை
அந்தி யந்தண ரருங்கட னிறுக்கும்
முத்தீ விளக்கிற் றுஞ்சும்
பொற்கோட் டிமயமும் பொதியமும் போன்றே.[1]

which means—though milk turns sour, day becomes dark, and the line of conduct prescribed by the four Vēdas change, may you stand firm without fear with your faithful subjects like Mount Himalayas with golden peaks and Mount Potiyam where the long-eyed female deer warm themselves with their tiny-headed little ones near the fire-triad where the Brahmans do their primary duty both in the morning and in the evening!

1. Pā-al-puḷippiṉum pakal-iruḷiṉum
Nā-al-vēta neṟi-tiriyiṉum
Tiriyā-c cuṟṟamoṭu muḻutu-cēṇ viḷaṅki
Naṭukkiṉṟi niliyarō vattai y-aṭukkattu-c
Ciṟu-talai navvi-p peruṅkaṇ māppiṇai
Anti y-antaṇa r-aruṅkaṭa ṉ-iṟukkum
Muttī viḷakki-ṟ ṟuñcum
Poṟkōṭṭi mayamum potiyamum pōṉṟē.

The meaning of அருங்கடன் (*aruṅkaṭaṉ*) is understood only when one is aware of the following passage in the Tāittirīya Saṁhitā

जायमानो वै ब्राह्मणस्त्रिभिर्ऋणवा जायते ब्रह्मचर्येणर्षिभ्यो यज्ञेन देवेभ्यः प्रजया पितृभ्यः[1] (VI 3, 10)

The debt that is referred to here is that due to Dēvas, and hence the word *aruṅ-kaṭaṉ* here means, *hōma* that is done in the three fires—*Gārhapatya*, *Āhavanīya* and *Dakṣiṇāgni* both morning and evening.

The word முத்தீ (*muttī*) can be clearly understood only when one has a knowledge of Agnihōtra.

Cf. पिता वै गार्हपत्योऽग्निर्माताग्निर्दक्षिणः स्मृतः ।
गुरुराहवनीयस्तु साग्नित्रेता गरीयसी[2] ॥ (म. भा. शा. 3995)

The word அந்தி (*anti*) is the *tadbhava* of *sandhyā*, and hence refers to both *prātas-sandhyā* and *sāyam sandhyā*. The same idea is seen in

அந்தி யந்தண ரெதிர்கொள வயர்ந்து
செந்தீச் செவ்வழ ருெடங்க[3]. (கலித் நெய். 2, 12-13)

1. Jāyamānō vāi brāhmaṇastribhirṛṇavā jāyatē brahmacaryēṇa
Ṛṣibhyō yañēna dēvēbhyaḥ prajayā pitṛbhyaḥ (VI 3, 10)
2. *Cf.* Pitā vāi gārhapatyō-agnir-mātāgnir-dakṣiṇaḥ smṛtaḥ |
Gurur-āhavanīyas-tu sāgnitrētā garīyasī ||
(M. B. Śā. 3995)
3. Anti y-antaṇa r-etirkoḷa v-ayarntu
Centī-c cev-v-aḻa ṟoṭaṅka. (Kalit. Ney. 2, 12–13)

The expression நால்வேதநெறி திரியினும் (*nāl-vēta-neri tiriyiṉum*) clearly shows that all the four Vēdas were then accepted as authority and the author was sure that the path of the Vēdas would not be violated. The passage

அலங்குளைப் புரவி யைவரொடு சினைஇ
நிலந்தலைக் கொண்ட பொலம்பூந் தும்பை
ஈரைம் பதின்மரும் பொருதுகளத் தொழிய.[1]

which precedes the above passage has reference to the Mahābhārata war. Hence ஐவர் (*aivar*) refers to the Pāṇḍavas and ஈரைம்பதின்மர் (*īr-aim-patiṉmar*) refers to Duryōdhana and his brothers. The same idea is expressed in the following lines of the பெரும்பாணாற்றுப் படை (*Perumpāṇāṟṟuppaṭai*) and கலித்தொகை (*Kalit-tokai*).

ஈரைம் பதின்மரும் பொருதுகளத் தவியப்
பேரமர்க் கடந்த கொடிஞ்சி நெடுந்தேர்
ஆராச் செருவி னைவர் போல [2] (பெ. 415–7)

நூற்றுவர் மடங்க
வரிபுனை வல்வி லைவ ரட்ட
பொருகளம் போலும் [3] (முல்லை. 5, 56–8)

1. Alaṅkuḷai-p puravi y-aivaroṭu ciṉaii
Nilan-talai-k koṇṭa polam-pū-n tumpai
Īraim patiṉmarum porutu-kaḷat t-oḻiya.

2. Īraim patiṉmarum porutu-kaḷat t-aviya-p
Pēr-amar-k kaṭanta koṭiñci neṭun-tēr
Ārāc ceruvi ṉ-aivar pōla (Pe. 415–7)

3. Nūṟṟuvar maṭaṅka
Vari puṉai val-vi l-aiva r-aṭṭa
Porukaḷam pōlum. (Mullai. 5, 56–8)

The word ஐம்பெரும்பூதம் (*aim-perum-pūtam*) is found a little above, which is the translation of पञ्चमहाभूतानि (*pañcamahābhūtāni*). That *pañca-bhūta* was created by Śiva is expressed in the following lines of the Maturai-k-kāñci

நீரு நிலனுந் தீயும் வளியும்
மாக விசும்போ டைந்துட னியற்றிய
மழுவா ணெடியோன் றலைவ னாக.[1] (453–5)

एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च ।
खं वायुर्ज्योतिरापः पृथिवी विश्वस्य धारिणी[2] ॥
[मुण्डकोपनिषत् 2, 1, 3]

In the third stanza of the *Puranāṉūṟu*, where the exploits of Pandyan King are mentioned, he is addressed as தவிரா வீகைக் கவுரியர் மருக (*tavirā v-īkai-kavuriyar maruka*) which means, Oh the descendant of Kāuravas, who are noted for their unstinted charity.

Tradition says that Pandyan kings were descended from Arjuna one of the Pāṇḍavas. Hence every one may legitimately feel that the poet has wrongly read கவுரியர் (*kavuriyar*) instead of பாண்டவர் (*pāṇṭavar*). But this doubt will be cleared when we see that the word *kāurava* was used to denote Pāṇṭavas also in the Mahābhārata, since they are also the descendants of the King Kuru.

1. Nīru nilaṉ-un tī-y-um vaḷi-y-um
Māka vicumpō ṭ-aintuṭa ṉ-iyaṟṟiya
Maḻuvā ṇeṭiyōṉ ṟalaiva ṉ-āka. (453–5)
2. Ētasmāj-jāyatē prāṇō manaḥ sarvēndriyāṇi ca |
Kham vāyur-jyōtir-āpaḥ pṛthivī viśvasya dhāriṇī ||
(Muṇḍakōpaniṣat 2, 1, 3)

तस्मिन्महेष्वासधरे विशस्ते
सङ्ग्राममध्ये **कुरुपुङ्गवेन ।**
पार्थाः समेताः परममहृष्टाः
शङ्खान्प्रदध्मुर्हतमीक्ष्य शल्यम्[1] [म. भा. शल्य. 16, 85]

ततोऽतिविद्धोऽथ युधिष्ठिरोऽपि सुसम्प्रयुक्तेन शरेण राजन् ।
जघान मद्राधिपतिं महात्मा मुदं च लेभे **वृषभः कुरूणां** ॥[2]
(म. भा. शल्य. 16, 11)

In the ninth stanza of Puṟanāṉūṟu where the Pandyan King பல்யாகசாலை முதுகுடுமிப்பெருவழுதி (*pal-yākacālai-mutukuṭumi-p-peruvaḻuti*) says this when he wants to attack the enemy's country;

ஆவு மானியற் பார்ப்பன மாக்களும்
பெண்டிரும் பிணியுடை யீரும் பேணித்
தென்புல வாழ்நர்க் கருங்கட னிறுக்கும்
பொன்போற் புதல்வர்ப் பெறாஅ தீரும்
எம்மம்பு கடிவிடுது நும்மரண் சேர்மின்.[3]

1. Tasmin-mahēṣvāsadharē viśastē
   sañgrāma-madhyē kuru-puṇgavēna |
   Pārthāḥ sametāḥ parama-prahṛṣṭāḥ
   śaṅkhān-pradadhmur hatam īkṣya śalyam ||
   (M. B. Śalya. 16, 85)
2. Tatōtividdhōtha yudbiṣṭhirōpi susamprayuktēna śarēṇa rājan |
   Jaghāna madrādhipatim mahātmā mudam ca lēbhē vṛṣabhaḥ kurūṇām || (M. B. Śalya. *16, 11*)
3. Ā-v-u m-āṉiyaṟ pārppaṉa mākkaḷum
   Peṇṭirum piṇiyuṭai y-īrum pēṇi-t
   Teṉ-pula vāḻnar-k k-aruṅ-kaṭa ṉ-iṟukkum
   Poṉpōṟ putalvar-p peṟā-a tīrum
   Em-m-ampu kaṭi-viṭutu num-m-araṇ cērmiṉ.

It means—"Oh cows, the Brahmans of the nature of cows, women, sick persons, those who have not given birth to sons who could discharge the debt to those who reside in the south, take shelter. I am going to discharge my arrows heavily".

Here the expression தென்புலவாழ்நர்க்கருங்கடன் (*teṉ-pula-vāḻnarkk-aruṅ-kaṭaṉ*) denotes the duty of begetting a son which is the debt to the Pitṛdēvatas residing in the south, can be understood only from the following passages of the Tāittirīya Saṁhitā

देवमनुष्या दिशो व्यभजन्त प्राचीं देवा दक्षिणा पितरः प्रतीचीं

मनुष्या उदीचीं रुद्राः[1] (IV, 1, 1)

प्रजयां पितृभ्यः[2] (VI, 3, 10)

The expression பொன்போற்புதல்வர் (*poṉ-pōṟ-putalvar*) perhaps suggests that the practice of addressing the eldest brother as பொன்னண்ணா (*poṉ-ṉ-aṇṇā*)is as old as second century B. C.

The importance of the epithet ஆனியல் (*ā-ṉ-iyal*) to பார்ப்பனமாக்கள் (*pārppaṉa-mākkaḷ*) can be understood only if one is conversant with Dharma-śāstras, where it is said that Brahmans may take to the profession of Kṣatriyas, Vaiśyas etc. if they could not gain their livelihood by discharging the duties of the Brahmans.

1. Dēvamanuṣyā diśō vyabhajanta prācīm dēvā dakṣiṇā pitaraḥ pratīcīm manuṣyā udīcīm rudrāḥ | (VI, *1*, *1*)
2. Prajayā pitṛbhyaḥ || (VI 1, 1)

Cf. तदलाभे क्षत्रवृत्तिः [1] [गौतम. 7, 6];
तदलाभे वैश्यवृत्तिः [2] (*ibid* 7, 7);
अध्यापनयाजनप्रतिग्रहैरशक्तः क्षत्रधर्मेण जीवेत् प्रत्यनन्तरत्वात् [3]
(बौ. ध. 2, 4, 16))
वैश्यवृत्तिरनुष्ठेया प्रत्यनन्तरत्वात् [4] (*ibid* 2, 4, 19)

The King, here, does not address those Brahmans who took to duties other than those prescribed to Brahmans, but wants only those who do the duties of the Brahmans and are thus as self-sacrificing as cows, to take shelter. If one realises that cows which live on straw give others sweet milk and do not taste even a drop of it, it is possible to realise why cows are adored in India as the first objects of worship.

This expression

ஆவும் ஆனியற் பார்ப்பன மாக்களும் [5]

may remind every one of the similar saying in Sanskrit

गोब्राह्मणेभ्यश्शुभमस्तु नित्यम् [6].

In the 15th stanza பல்யாகசாலைமுதுகுடுமிப்பெருவழுதி [7] is said to have performed a large number of sacrifices

1. *Cf.* Tad-alābhē kṣatravṛttiḥ (Gāutama. 7, 6);
2. Tad-alābhē vāiśyavṛttiḥ (*ibid* 7, 7);
3. Adhyāpana-yājana-pratigrahāir-aśaktaḥ kṣatradharmēṇa jīvēt pratyanantaratvāt (Bāu. Dha. 2, 4, 16)
4. Vāiśyavṛtti-ranuṣṭhēyā pratyanantaratvāt (*ibid* 2, 4, 19)
5. Ā-v-um āṉiyar pārppaṉa mākkḷum
6. Gō-brāhmaṇēbhyaś-śubham astu nityam
7. Pal-yāka-cālai-mutukuṭumi-p-peruvaḻuti

mentioned in the four Vēdas and to have erected pillars to commemorate them.

புரையில்
நற்பனுவ னல்வேதத்து
அருஞ்சீர்த்திப் பெருங் கண்ணுறை
நெய்ம்மலி யாவுதி பொங்கப் பன்மாண்
வீயாச் சிறப்பின் வேள்வி முற்றி
யூப நட்ட வியன்களம் பலகொல்.[1]

The words ஆவுதி (*āvuti*) and களம் (*kaḷam*) are *tadbhavas* of *āhuti* and *khala* and *yūpam* is the *tatsama* of *yūpa*. The commentator takes யூபம் (*yūpam*) to 'mean sacrificial stake'; it is better to take it to mean 'pillar of commemmoration' e. g.

सङ्ग्रामनिर्विष्टसहस्रबाहुरष्टादशद्वीपनिखातयूपः ।
अनन्यसाधारणराजशब्दो बभूव योगी किल कार्तवीर्यः ॥[2]
[रघु. VI. 38]

தலையாலங்கானத்துச் செருவென்ற நெடுஞ்செழியன்[3]

too, is said, in the 26th stanza, to have performed Vēdic sacrifices :—

1. Puraiyil
Naṟ-paṉuva ṉāl-vētattu
Aruñcīrtti-p peruṅ kaṇṇuṟai
Ney-mmali y-āvuti poṅka-p paṉ-māṇ
Vīyā-c ciṟappiṉ vēḷvi muṟṟi
Yūpa naṭṭa viyaṉ-kaḷam pala-kol.

2. Saṅgrāma-nirviṣṭa-sahasra-bāhur-aṣṭādaśa-dvīpa-nikhāta-yūpaḥ |
Ananya-sādhāraṇa-rāja-śabdō babhūva yōgī kila kārtavīryaḥ ||
(Raghu. VI 38)

3. Talaiyālaṅkāṉattu-c-ceru-veṉṟa neṭuñceḻiyaṉ

ஆன்ற கேள்வி யடங்கிய கொள்கை
நான்மறை முதல்வர் சுற்ற மாக
மன்ன ரேவல் செய்ய மன்னிய
வேள்வி முற்றிய வாய்வாள் வேந்தே.[1]

The word சுற்றம் here (*cuṟṟam*) should be taken to mean *ṛtviks*, since Brahmans alone are allowed to officiate as priests in sacrifices and முதல்வர் (*mutalvar*) should be taken to mean Brahmans, since they are first mentioned in the Vēdas. The performance of sacrifices by Brahmans learned in the Vēdas is described also in the following lines of the பெரும்பாணாற்றுப்படை *perum-pāṇ-āṟṟuppaṭai*).

கேள்வி யந்தண ரருங்கட னிறுத்த
வேள்வித் தூணத் தசைஇ.[2] (315–6)

The significance of the lines

ஆன்முலை யறுத்த வறனி லோர்க்கும்
மாணிழை மகளிர் கருச்சிதைத் தோர்க்கும்
பார்ப்பார்த் தப்பிய கொடுமை யோர்க்கும்
வழுவாய் மருங்கிற் கழுவாயு முளவென[3]

1. Āṉṟa kēḷvi y-aṭaṅkiya koḷkai
Nāṉ-maṟai mutalvar cuṟṟa m-āka
Maṉṉa r-ēval ceyya maṉṉiya
Vēḷvi muṟṟiya vāyvāḷ vēntē.
2. Kēḷvi y-antaṇa r-aruṅkaṭa ṉ-iṟutta
Vēḷvi-t tūṇat t-acaii. (315–6)
3. Ā-ṉ-mulai y-aṟutta v-aṟaṉi l-ōrkkum
Māṇiḻai makaḷir karu-c-citai-t tōrkkum
Pārppār-t tappiya koṭumai yōrkkum
Vaḻuvāy maruṅkiṟ kaḻuvāyu m-uḷa-v-eṉa.

can be understood only when one knows that there is no *prāyaścitta* to

भ्रूणहत्या, ब्रह्महत्या[1] etc.

சோழன் நலங்கிள்ளி (*Cōḻaṉ nalaṅkiḷḷi*) is thus eulogised by கோவூர் கிழார் (*Kōvūr kiḻār*) in stanza 31:—His umbrella followed by the umbrellas of the other two (*Cēraṉ, Pāṇṭiyaṉ*) is like *aṟam* followed by *poruḷ* and *iṉpam*. The suggested sense is thus: Just as *artha* and *kāma* acquired only through *dharma* or righteous deeds stand firm, so also *Cēraṉ* and *Pāṇṭiyaṉ* could stand firm only if they followed *Nalaṅkiḷḷi*.

The burning of three cities by Lord Śiva described in

ஓங்குமலைப் பெருவிற் பாம்பு ஞாண்கொளீஇ
ஒருகணை கொண்டு மூவெயி லுடற்றிப்
பெருவிற லமரர்க்கு வென்றி தந்த
கறைமிடற் றண்ணல் காமர் சென்னிப்
பிறைநுதல் விளங்கு மொருகண் போல.[2] (புறநா. 55)

can be clearly explained only if one knows the description of the same episode in the Mahābhārata:

1. Bhrūṇahattyā, Brahmahattyā etc.
2. Ōṅku-malai-p peru-viṟ pāmpu ñāṇ-koḷīi
Oru-kaṇai koṇṭu mūveyi l-uṭaṟṟi-p
Peru-viṟa l-amararkku veṉṟi tanta
Kaṟai-miṭaṟ ṟ-aṇṇal kāmar ceṉṉi-p
Piṟai-nutal viḷaṅku m-orukaṇ pōla. (Puṟanā. 55)

अथाधिज्यं धनुः कृत्वा शर्वः सन्धाय तं शरम् ।
युक्त्वा पाशुपतास्त्रेण त्रिपुरं समचिन्तयत् ॥
तस्मिंस्थिते ततो राजन् रुद्रे सञ्जातकार्मुके ।
पुराणि तेन कालेन जग्मुरेकत्वमाशु वै ॥

... ...

एकबाणेन तं देवास्त्रिपुरं परमेश्वरः ।
निजघ्ने सासुरगणं देवदेवो महेश्वरः ।
ततः प्रकृतिमापन्ना देवलोकास्तथर्षयः ॥ (म. भा. कर्ण. 27)
चिन्तयित्वा हरिं विष्णुमव्ययं यज्ञवाहनम् ।
शरं सङ्कल्पयाञ्चक्रे विश्वकर्मा महामनाः [1] ॥ (*ibid*. 30, 31)

The word கறைமிடற்றண்ணல் [2] means **नीलकण्ठ** (*nīla-kaṇṭha*) and it alludes to Śiva's taking in the poison which came out when the milk-ocean was churned by *Dēvas* and *Asuras*. *Cf*. நீலமணிமிடற் றொருவன் (புறநா. 91) [3] The same idea is seen, with additions, in the following lines of the *Paripāṭal*.

1. Athādhijyaṁ dhanuḥ kṛtvā śaṟaḥ sandhāya *tam śaram* |
Yuktvā pāśupatāstrēṇa tripuram samacintayat ||
Tasmiṁstbitē tatō räjan rudrē sañjāta-kārmukē |
Purāṇi tēna kālēna jagmur-ēkatvam āśu vāi ||
... ...
Ēka-bāṇēna tam dēvās-tripuram paramēśvaraḥ |
Nijaghnē sāsuragaṇam dēvadēvō mahēśvaraḥ ||
... ...
Tataḥ prakṛtim-āpannā dēvalōkās-tatharṣayaḥ |
(M. B. Karṇa. 27)
Cintayitvā harim viṣṇum-avyayam yañyavāhanam |
Śaram saṅkalpayāñcakrē viśvakarmā mahāmanāḥ ||
(*ibid*. 30, 31)
2. Kaṟai-miṭaṟ-ṟ-aṇṇal.
3. Nīla-maṇi-miṭaṟ-ṟ-oruvaṉ.

ஆதி யந்தண னறிந்துபரி கொளுவ
வேத மாபூண் வையத்தே ரூர்ந்து
நாக நாண மலைவில் லாக
மூவகை, ஆரெயி லோரழ லம்பின் முளிய.[1] (5, 22-25)

एवं रुद्रस्य कृतवान् सारथ्यं तु पितामहः (म. भा. कर्ण. 27, 42)
तथैव वेदाश्च हया रथाग्र्य धरा सशैला च रथो महात्मनः [2]
(*ibid.* 27, 8)

The same idea is seen in the Kalittokkai.

தொடங்கற்கட் டோன்றிய முதியவன் முதலாக
அடங்காதார் மிடல்சாய வமரர்வந் திரத்தலின்
மடங்கல்போற் சினைஇ மாயஞ்செ யவுணரைக்
கடந்தடு முன்பொடு முக்கண்ணான் மூவெயிலும்
உடன்றக்கான் முகம்போல.[3] (கலித். பாலை 1)

ते देवास्तेन वाक्येन चोदिताः प्रणताः स्थिताः ।

... ...

1, Āti y-antaṇa ṉ-aṟintu-pari koḷuva
Vēta mā-pūṇ vaiya-t-tē r-ūrntū
Nāka nāṇ-ā malai-vil l-āka
Mū-vakai, ār-eyi l-ōraḻa l-ampiṉ muḷiya. (5, 22–25)

2. Ēvam rudrasya kṛtavān sārathyam tu pitāmahaḥ
(M. B. Karṇa. 27, 42)
Tathāiva vēdāś-ca hayā rathāgrya dharā saśāilā ca rathō mahātmanaḥ (*ibid.* 27, 8)

3. Toṭaṅkaṟkaṭ ṭōṉṟiya mutiyavaṉ mutal-āka
Aṭaṅkātār miṭal-cāya v-amarar-van t-irattaliṉ
Maṭaṅkal-pōṟ ciṉai-i māyañ-ce y-avuṇarai-k
Kaṭantaṭu muṉpoṭu mukkaṇṇāṉ mū-v-eyil-um
Uṭaṉṟakkāṉ mukam-pōla. (Kalit. Pālai. 1)

4. Tē dēvās-tēna vākyēna cōditāḥ praṇatāḥ sthitāḥ |
... ...

ब्रह्माणमग्रतः कृत्वा शरण्यं शरणागताः ।

... ...

देवदेवं परं स्थाणुं वरदं त्र्यम्बकं शिवम् ।

(म. भा. कर्ण. 24, 50–52)

सत्कृत्य शङ्करं प्राह ब्रह्मा लोकपितामहः ।
इमान्यसुरदुर्गाणि लोकांस्त्रीनाक्रमन्ति हि ॥ (*ibid* 25, 1, 2)
एकबाणेन तं देवास्त्रिपुरं परमेश्वरः ।
निजघ्ने सासुरगणं देवदेवो महेश्वरः[2] ॥ (*ibid* 27, 35)

The Pāṇṭiyaṉ வெள்ளியம்பலத்துத்துஞ்சிய பெருவழுதி (*veḷḷiyampalattuttuñciya peruvaḻuti*) is addressed in the 58th stanza as பஞ்சவரேறே (*pañcavar-ēṟ-ē*) which literally means the heroic descendant of the five *i. e.* Pāṇḍavas.

The lines

வாடாப் பூவி னிமையா நாட்டத்து
நாற்ற வுணவி னோரு மாற்ற
அரும்பெற லுலக நிறைய
விருந்துபெற் றனர்.[1] (புறநா. 62)

Brahmāṇam-agrataḥ kṛtvā śaraṇyam śaraṇāgatāḥ |
... ...
Dēvadēvam param sthāṇum varadam tryambakam śivam ||
(M. B. Karṇa. 24, 50–52)
Satkṛtya śaṅkaram prāha brahmā lōkapitāmahaḥ |
Imānyasuradurgāṇi lōkāṁstrīn ākramanti hi || (*ibid* 25, 1, 2)
Eka-bāṇēna tam dēvās-tripuram paramēśvaraḥ |
Nijaghnē sāsuragaṇam dēvadēvō mahēśvaraḥ || (*ibid* 27, 35)

1. Vāṭā-p pūvi ṉ-imaiyā nāṭṭattu
Nāṟṟa v-uṇavi ṉōru m-āṟṟa
Arum-peṟa l-ulaka niṟaiya
Viruntu-peṟ ṟaṉar. (Puṟanā. 62)

can be clearly understood only if one knows the following points :—

1. The warriors that die on the battle–field reach svarga.

राजानः क्षात्रधर्मेण यदि वध्यन्ति संयुगे ।
वीरलोकं समासाद्य सुखं प्राप्स्यन्ति केवलम्[1] ॥
(म. भा. भीष्म. 3, 49)

2. The gods have for their food the *havis* (நாற்றவுணவு)[2] offered to them by men (*Cf.* **क्रतुभुजः** *kratubhujaḥ.*)

3. The devas do not wink their eyes.

4. The *kalpaka* tree in *svarga* never fades.

Kapilar describing *Pāri* says that his land belongs to the brahmans performing *agnihōtra* and his shoulders to his wife who is as chaste as *Arundhatī* in the following lines :—

நின்னுடே
அழல்புறந் தரூஉ மந்தண ரதுவே
....
வடமீன் புரையுங் கற்பின் மடமொழி
அரிவை தோளள வல்லதை
நினதென விலைநீ பெருமிதத் தையே.[3] (புறநா. 122)

1. Rājānaḥ kṣātra-dharmēṇa yadi vadhyanti saṁyugē |
Vīralōkam samāsādya sukham prāpsyanti kēvalam ||
(M. B. Bhīṣma. 3, 49)

2. Nāṟṟa-vuṇavu.

3. Niṉ-ṉāṭē
Aḻal-puṟan tarūu m-antaṇa r-atuvē
Vaṭamīṉ puraiyuṅ kaṟpiṉ maṭamoḻi
Arivai tōḷaḷa v-allatai
Niṉat-eṉa v-ilai-nī perumitat taiyē. (Puṟanā. 122)

11

Reference to the unsullied chastity of *Arundhatī* is seen in the பெரும்பாணாற்றுப்படை and கலித்தொகை,[1]

பெருநல் வானத்து வடவயின் விளங்குஞ்
சிறுமீன் புரையுங் கற்பி னறுநுதல் (பெரும். 302, 3)

வடமீன்போற் றொழுதேத்த வயங்கிய கற்பினாள்.[2]
(கலித். பாலை. 1)

The doctrine of *karma* is described in

இம்மைச் செய்தது மறுமைக் காம்.[3] (புறநா. 134)

In the following lines of the 166th stanza of the புறநானூறு,

நன்றாய்ந்த நீணிமிர்சடை
முதுமுதல்வன் வாய்போகாது
ஒன்றுபுரிந்த வீரிரண்டின்
ஆறுணர்ந்த வொருமுதுநூல்
இகல்கண்டோர் மிகல்சாய்மார்
மெய்யன்ன பொய்யுணர்ந்து
பொய்யோராது மெய்கொளீஇ
மூவேழ்துறையு முட்டின்று போகிய
உரைசால் சிறப்பி னுரவோர் மருக.[4]

1. Perumpāṇāṟṟuppaṭai and Kalittokai
2. Peru-nal vāṉattu vaṭa-vayiṉ viḷaṅkuñ
Ciṟu-mīṉ puraiyuṅ kaṟpi ṉaṟu-nutal (Perum. 302, 3)
Vaṭa-mīṉ-pōṟ ṟoḻutētta vayaṅkiya kaṟpiṉāḷ. (Kalit. Pālai. 1)
3. Immai-c ceytatu maṟumai-k k-ām (Puṟaṉā. 134)
4. Naṉṟāynta nīṇimir caṭai
Mutumutalvaṉ vāy-pōkātŭ
Oṉṟu-purinta v-īriraṇṭiṉ
Āṟuṇarnta v-orumutunūl
Ikal-kaṇṭōr mikalcāymār
Mey-y-aṉṉa poy-y-uṇarntŭ
Poyyōrātŭ meykoḷī-i
Mūvēḻ-tuṟaiyu muṭṭiṉṟu pōkiya
Uraicāl ciṟappi ṉ-uravōr maruka.

the following points are mentioned :—

1. The Vedas came from the mouth of Śiva.
2. They are four in number.
3. They have six aṅgas.
4. Brahmans should speak nothing but truth.
5. Brahmans performed 21 kinds of rites and sacrifices

सप्तपाकयज्ञs (*saptapākayañas*), सप्तहविर्यज्ञs (*saptahaviryañas*) and सप्तसोमसंस्थs. (*saptasōmasaṁsthas*).

Cf. अष्टका पार्वणः श्राद्धं श्रावण्याग्रहायणी चैत्र्याश्वयुजीति सप्त पाकयज्ञसंस्थाः ।[1]

अग्न्याधेयमग्निहोत्रं दर्शपूर्णमासावाग्रयणं चातुर्मास्यानि निरूढपशुबन्धः सौत्रामणीति सप्त हविर्यज्ञसंस्थाः[2]

अग्निष्टोमऽत्यग्निष्टोम उक्थ्यष्षोडशी वाजपेयोऽप्तोर्याम इति सप्त सोमसंस्थाः[3] (गौ. ध. 8, 16-18)

That the effect of *satkarma* is experienced in *svarga* is mentioned in

ஈண்டுச்செய் நல்வினை யாண்டுச்சென் றுணீஇயர்
உய்ந்தோ ருலகத்துப் பெயர்ந்தனன்.[4] (புறநா. 174)

1 *Cf.* Aṣṭakā pārvaṇaḥ śrāddham śrāvaṇyāgrahāyaṇī cāitryāśvayujīti sapta pākayañasaṁsthāḥ

2. Agnyādhēyam agnihōtram darśapūrṇamāsāvāgrayaṇam cāturmāsyāni nirūḍhapaśubandhaḥ sāutrāmaṇīti sapta haviryañasaṁsthāḥ

3. Agniṣṭōma-atyagniṣṭōma ukthyaṣṣōḍaśī vājapēyōptōryāma iti sapta sōmasaṁsthāḥ (Gāu. Dha. 8, 16–18)

4. Īṇṭu-c-cey nal-viṉai yāṇṭu-c-ceṉ ṟuṇīiyar
Uyntō r-ulakattu-p peyarntaṉaṉ. (Puṟanā. 174)

That *jīvātman* leaves physical body at death is said in

என்னுயிர் யாக்கையிற் பிரியும் பொழுது.[1] (புறநா. 175)
வியாது

உடம்பொடு நின்ற வுயிரு மில்லை.[2] (*ibid* 363)

The meaning of

வேற்றுமை தெரிந்த நாற்பா லுள்ளும்
கீழ்ப்பா லொருவன் கற்பின்
மேற்பா லொருவனு மவன்கட் படுமே.[3] (புறநா. 183)

is clearly seen from the statements

आपत्कल्पो ब्राह्मणस्याब्राह्मणाद्विद्योपयोगः [गौ. ध. 7, 1]
अनुगमनं शुश्रूषा[4] (*ibid* 2)

The mention of the sacrifice called **गरुडचयन** (*garuḍa-cayana*) is found in

பருதி யுருவிற் பல்படைப் புரிசை
எருவை நுகர்ச்சி யூப நெடுந்தூண்
வேத வேள்வித் தொழின்முடித் ததூஉம்.[5] (புறநா. 224)

1. Eṉ-ṉ-uyir yākkaiyiṟ piriyum poḻutū (Puṟanā. 175)
Vīyātū
2. Uṭampoṭu niṉṟa v-uyiru m-illai (*ibid* 363)
3 Vēṟṟumai terinta nāṟ-pā l-uḷḷum
Kīḻppā l-oruvaṉ kaṟpiṉ
Mēṟpā l-oruvaṉu m-avaṉkaṭ paṭum-ē. (Puṟanā. 183)
4. Āpatkalpō brāhmaṇasyābrāhmaṇād vidyōpayōgaḥ (Gāu. Dha. 7, 1)
Anugamanam śuśrūṣā (*ibid* 2)
5. Paruti y-uruviṟ palpaṭai-p puricai
Eruvai nukarcci yūpa neṭun-tūṉ
Vēta-vēḷvi-t toḻiṉ-muṭit tatūum (Puṟanā. 224)

The offering of *piṇḍa* on *darbha* grass by the widow for the deceased husband is described in

தன்னமர் காதலி புன்மேல் வைத்த
இன்சிறு பிண்டம் யாங்குண் டனன்கொல் [1]
(புறநா. 234)

The *svarga* is described as தேவருலகம் (228), மேலோருலகம் (229, 240), வச்சிரத்தடக்கைநெடியோன் கோயில் (241), உயர்நிலையுலகம் (249, 287). [2]

Giving gifts with ceremonial water to brahmans who have studied the Vedas and performed the sacrifices is described in

கேள்வி முற்றிய வேள்வி யந்தணர்க்கு
அருங்கல நீரொடு சிதறி [3] (புறநா. 361)

ஏற்ற பார்ப்பார்க் கீர்ங்கை நிறையப்
பூவும் பொன்னும் புனல்படச் சொரிந்து [4] (புறநா. 367)

Mention of brahmans as இருபிறப்பாளர் (*iru-piṟappāḷar*) is found in

ஒன்றுபுரிந் தடங்கிய விருபிறப் பாளர்
முத்தீப் புரையக் காண்டக விருந்த [5] (புறநா. 367)

1. Taṉ-ṉ-amar kātali puṉ-mēl vaitta
   Iṉ-ciṟu piṇṭam yāṅk-uṇṭaṉaṉ-kol. (Puṟaṉā. 234)
2. Tēvar-ulakam (228), Mēlōr-ulakam (229-240), Vaccira-t-taṭa-k-kai-neṭiyōṉ-kōyil (241), Uyar-nilai-y-ulakam (249, 287).
3. Kēḷvi muṟṟiya vēḷvi y-antaṇarkkŭ
   Aruṅ-kala nīroṭu citaṟi. (*ibid*. 361)
4. Ēṟṟa pārppārk k-īrṅ-kai niṟaiya-p
   Pū-v-um poṉṉum puṉal-paṭa-c corintŭ (*ibid*. 367)
5. Oṉṟu-purin t-aṭaṅkiya v-iru-piṟap p-āḷar
   Muttī-p puraiya-k kāṇṭaka v-irunta. (*ibid*. 367)

Rāvaṇa's taking away Sītā, Rāma's wife, is mentioned in

> கடுந்தே ரிராம னுடன்புணர் சீதையை
> வலித்தகை யரக்கன் வௌவிய ஞான்றை.[1]
> (புறநா. 378)

That the brahmans have *six* duties is mentioned in

> அறுதொழி லந்தண ரறம்புரிந் தெடுத்த
> தீயொடு விளங்கு நாடன்.[2] (புறநா. 397)

Yūpa is also referred to as வேள்வித்தூண் (*vēḷvi-t-tūṇ*) in *Puṟanā.* 400.

From the references given above, it is clear that the Tamilians had complete belief in the Vēdic doctrines, in the efficacy of sacrifices and had high regard for brahmans who were doing the six duties prescribed to them. Next may be taken the following lines of the *Tirumurukāṟṟuppaṭai* for our consideration :—

> சேவடி படருஞ் செம்ம லுள்ளமொடு
> நலம்புரி கொள்கைப் புலம்பிரிந் துறையுஞ்
> செலவுநீ நயந்தனை யாயின்[3] (ll. 62–64)

1. Kaṭun-tē r-irāma ṉ-uṭaṉpuṇar cītaiyai
Valittakai y-arakkaṉ vauviya ñāṉṟai. (Puṟanā. 378)

2. Aṟutoḻi l-antaṇa r-aṟam-purin t-eṭutta
Tīyoṭu viḷaṅku nāṭaṉ. (*ibid.* 397)

3. Cēvaṭi paṭaruñ cemma l-uḷḷamoṭu
Nalam-puri koḷkai-p pulam-pirin t-uṟaiyuñ
Celavu-nī nayantaṉai y-āyiṉ. (ll. 62–64)

The meaning is this :—

If you, with a pure mind, wish for *mōkṣa* where lies *parama-pada* and which is different from the world reached through virtuous deeds.

It is possible to arrive at that meaning only on comparing those lines with the following lines of the *Kaṭhōpaniṣad* :—

यस्तु विज्ञानवान्भवति **समनस्कः** सदा शुचिः ।
स तु तत्पदमाप्नोति यस्माद्भूयो न जायते ॥ (8)
विज्ञानसारथिर्यस्तु मनःप्रग्रहवान्नरः ।
सोऽध्वनः पारमाप्नोति तद्विष्णोः **परमं पदम्** ॥ (9)
... .
पुरुषान्न परं किञ्चित् सा काष्ठा सा परा **गतिः** ।[1] (11)

Compare செலவு (*celavu*) with **गतिः** (*gatiḥ*), சேவடி (*cēvaṭi*) with **परमं पदम्** (*paramam padam*), செம்மலுள்ள மொடு (*cemmaluḷḷamoṭu*) with **समनस्कः** (*samanaskaḥ*), நலம்புரிகொள்கைபுலம் பிரிந்துறையும் (*nalam-puri-koḷkai pulam-pirint-uṟaiyum*) with **तत्पदं यस्माद्भूयो न जायते.** (*tatpadam yasmād bhūyō na jāyatē*). There is a slight difference between the contents of நலம்புரிகொள்கை புலம் பிரிந்துறையும் and **तत्पदं यस्माद् भूयो न जायते ।**

1. Yastu viñānavān bhavati samanaskaḥ sadā śuciḥ |
Sa tu tat padam āpnōti yasmād bhūyō na jāyatē || (8)
Viñānasārathir-yas-tu manaḥpragrahavān naraḥ |
Sōdhvanaḥ pāram āpnōti tad viṣṇōḥ paramam padam || (9)
.. ..
Puruṣān-na param kiñcit sā kāṣṭhā sā parā gatiḥ | (11)

The *former* means "that which is different from the region (of *svarga*) which is reached through virtuous deeds and the *latter* means "that abode whence one does not return." It is known to all that *jīvas* who go to *svarga* have to come back as soon as they have experienced the fruit of their virtuous deeds. It is then clear that செலவு here means *mōkṣa* (the final place of resort) and not *going.* But, on the other hand, Naccinārkkiniyar gives a laboured interpretation to these lines:—

புலம் பிரிந்துறையுமடி=மெய்ஞ்ஞானத்தான் அறிதலைக் கைவிட்டுத் தங்கும் திருவடி; சேவடி படரும் நலம்புரி கொள்கை செம்மலுள்ளமொடு=அத்திருவடியிற் செல்லுதற்குக் காரணமான நல்வினைகளைப் பல பிறப்புக்களிலும் விரும்பி நிகழ்த்தின கோட்பாட்டானே தலைமையினையை உடைத்தாகிய உள்ளத்தோடே; செல்லுஞ் செலவை நீ விரும்பியே விட்டாயாயின்.[1]

Firstly he thinks that the word செலவு means *going*; secondly he splits the line நலம்புரிகொள்கை புலம்பிரிந்துறையும் into two parts நலம்புரிகொள்கை and புலம்பிரிந்துறையும், and takes the former to be the adjunct of செம்மலுள்ளமொடு and the latter to be the adjunct of சேவடி in the previous line. நலம்புரி கொள்கை செம்மலுள்ளமொடு means, according to him,

1. Pulam-pirint-uṟaiyum-aṭi = Meyññāṉattāṉ aṟitalai-k kaiviṭṭu-t taṅkum tiruvaṭi; Cēvaṭi paṭarum nalampurikoḷkai cemmal-uḷḷamoṭu = Attiruvaṭiyiṟ cellutaṟku-k kāraṇamāṉa nalviṉaikaḷai-p pala piṟappukkaḷilum virumpi nikaḻttiṉa kōṭpāṭṭāṉē talaimaiyiṉai uṭaittākiya uḷḷattōṭē; celluñ celavai nī virumpiyē viṭṭāy-āyiṉ.

"with the mind being made pure through meritorious deeds" and புலம்பிரிந்துறையும் சேவடி means " the holy feet which are not cognisible to organs of sense." The defects in his interpretation are

(1) the object of the verbal noun செலவு which is the important one here is not expressed but understood. (2) the second line is cut into two parts and each part is taken to be the adjunct to two words in the former line.

According to the former interpretation, the word செலவு itself means *mōkṣa*, and has two adjuncts சேவடிபடரும் and நலம்புரிகொள்கை புலம்பிரிந்துறையும் and hence it is possible to arrive at the meaning in an easy manner. The same commentator has betrayed his ignorance of the Kaṭhōpaniṣad, and has made a laboured interpretation of அந்நிலை (*a-n-nilai*) in the following lines of Perumpāṇā<u>r</u><u>r</u>uppaṭai.

நில்லா வுலகத்து நிலைமை தூக்கி
அந்நிலை யணுகல் வேண்டி நின்னரைப்
பாசி யன்ன சிதர்வை நீக்கி
ஆவி யன்ன வவிற்நூற் கலிங்கம்
இரும்பே ரொக்கலொ டொருங்குட னுடீஇ.[1]

(466-470)

1. Nillā v-ulakattu nilaimai tūkki
A-n-nilai y-aṇukal vēṇṭi ni-<u>n</u>-<u>n</u>-arai-p
Pāci y-a<u>n</u><u>n</u>a citarvai nīkki
Āvi y-a<u>n</u><u>n</u>a v-aviẕ-nūẕ kaliṅkam
Irum-pē r-okkalo ṭ-oruṅkuṭa <u>n</u>-uṭii (466–470)

அந்நிலையணுகல் வேண்டி [1] is interpreted thus:—
முற்படநின்ற சேய்நிலத்துநின்று தன்னை அணுகுதற்கு விரும்பி.[2]
If so, there is no connection between the previous line which means "having weighed the transitoriness of this world" and this line. Hence, அந்நிலை (*annilai*) connotes exactly the same thing as connoted by *tat padam* in the line तत्पदमाप्नोति यस्माद् भूयो न जायते[3] which is *mōkṣa*.

The birth of Brahmā with four faces from the navel *lotus* of Lord Viṣṇu is described in the following lines of the same Perumpāṇāṟṟuppaṭai :—

நீனிற வுருவி னெடியோன் கொப்பூழ்
நான்முக வொருவற் பயந்த பல்லிதழ்த்
தாமரைப் பொகுட்டிற் காண்வரத் தோன்றி[4] (402–4)

आपो नारास्तत्तनव इत्यपां नाम शुश्रुमः ।
अयनं तेन चैवास्ते तेन नारायणः स्मृतः ॥
प्रध्यानसमकालं तु प्रजाहेतोः सनातनः ।
ध्यातमात्रे तु भगवान् नाभ्यां पद्मः समुत्थितः ॥
ततश्चतुर्मुखो ब्रह्मा नाभिपद्माद्विनिस्सृतः ।[5]
[म. भा. वन. 273, 43-45]

1. A-n-nilai y-aṇukal-vēṇṭi
2. Muṟpaṭa niṉṟa cēy-nilattu-niṉṟu taṉṉai aṇukutaṟku virumpi
3. Tat padam āpnōti yasmād bhūyō na jāyatē
4. Nīṉiṟa v-uruvi ṉeṭiyōṉ koppūḻ
   Nāṉ-muka v-oruvaṟ payanta pal-l-itaḻ-t
   Tāmarai-p pokuṭṭiṟ kāṇvara-t tōṉṟi. (402–4)
5. Āpō nārās-tattanava ityapām nāma śuśrumaḥ |
   Ayanam tēna cāivāstē tēna nārayaṇaḥ smṛtaḥ ||
   Pradhyāna-samakālam tu prajā-hētōḥ sanātanaḥ |
   Dhyātamātrē tu bhagavān nābhyām padmaḥ samutthitaḥ ||
   Tataś-caturmukhō brahmā nābhipadmād vinissṛtaḥ |
   (M. B. Vana. 273, 43–45)

The following lines in the *Paripāṭal* which deal with the birth of Lord Skanda were clearly understood by me only after studying the following passages of the Mahābhārata and the Vālmīki Rāmāyaṇa.

அமரர் வேள்விப்
பாக முண்ட பைங்கட் பார்ப்பான்
உமையொடு புணர்ந்த காம வதுவையுள்
அமையாப் புணர்ச்சி யமைய நெற்றி
இமையா நாட்டத் தொருவரங் கொண்டு
விலங்கென விண்ணோர் வேள்வி முதல்வன்
விரிகதிர் மணிப்பூ ணவற்குத்தா னீத்த
தரிதென மாற்றான் வாய்மைய னாதலின்
எரிகனன் றானாக் குடாரிகொண் டவனுருவு
திரித்திட் டோனிவ் வுலகேழு மருளக்
கருப்பெற்றுக் கொண்டோர் கழிந்தசே யாக்கை
நொசுப்பி னேழுறு முனிவர் னனியுணர்ந்து
வசித்ததைக் கண்ட மாக மாதவர்
மனைவியர் நிறைவயின் வசிதடி சமைப்பிற்

1. Amarar vēḷvi-p
Pāka m-uṇṭa paiṅkaṭ pārppāṉ
Umaiyoṭu puṇarnta kāma vaṭuvaiyuḷ
Amaiyā-p puṇarcci y-amaiya neṟṟi
Imaiyā nāṭṭat t-oruvaraṅ koṇṭu
Vilaṅk-eṉa viṇṇōr vēḷvi mutalvaṉ
Viri-katir maṇi-p-p-ū ṇ-avaṟku-t-tā ṉ-ītta
T-ariteṉa māṟṟāṉ vāymaiya ṉ-ātaliṉ
Erikaṉaṉ ṟāṉā-k kuṭārikoṇ ṭ-avaṉuruvu
Tirittiṭ ṭōṉ-i-v v-ulakēḻu maruḷa-k
Karu-p peṟṟu-k koṇṭōr kaḻinta-cē yākkai
Nocuppi ṉ-ēḻuṟu muṉivar naṉi-y-uṇarntū
Vacittatai-k kaṇṭa māka mātavar
Maṉaiviyar niṟaivayiṉ vaci-taṭi camaippiṟ

சாலார் தானே தரிக்கென வவரவி
உடன்பெய் தோரே யழல்வே ட்டவ்வவித்
தடவுநிமிர் முத்தீப் பேணியமன் னெச்சில்
வடவயின் விளங்கா லுறையெழு மகளிருட்
கடவு ளொருமீன் சாலினி யொழிய
அறுவர் மற்றையோரு மந்நிலை யயின்றனர்.[1]

(5, 26–45)

देव्या विवाहे निर्वृत्ते रुद्राण्या भृगुनन्दन ।
समागमे भगवतो देव्या सह महात्मनः ॥
ततः सर्वे समुद्विग्ना देवा रुद्रमुपागमन् ।
... ...
वरं प्रयच्छ लोकेश त्रैलोक्यहितकाम्यया ॥
न देव्यां सम्भवेत्पुत्रो भवतः सुरसत्तम ।
धृत्या देव निगृह्णीष्व तेजो ज्वलितमुत्तमम् ॥

Cālār tāṉ-ē tarikkeṉa v-avar-avi
Uṭaṉ-pey tōrē y-aḻal-vēṭ ṭ-a-v-v-avi-t
Taṭavunimir muttī-p pēṇiya-maṉ ṉ-eccil
Vaṭavayiṉ viḷaṅkā luṟaiyeḻu makaḷiruṭ
Kaṭavu ḷ-orumīṉ *cāliṉi* y-oḻiya
Aṟuvar maṟṟaiyōru m-annilai y-ayiṉṟaṉar. (5, 26–45)

1. Dēvyā vivāhē nirvṛttē rudrāṇyā bhṛgu-nandana |
Samāgamē bhagavatō dēvyā saha mahātmanaḥ ||
Tataḥ sarvē samudvignā dēvā rudram upāgaman |
.. ..
Varam prayaccha lōkēśa trāilōkya-hita-kāmyayā ||
Na dēvyām sambhavēt putrō bhavataḥ surasattama |
Dhṛtyā dēva nigṛhṇīṣva tējō jvalitam uttamam ||

रुद्रस्तु तेजोऽप्रतिमं धारयामास वै सदा ।
प्रस्कन्नं तु ततस्तस्मात् किञ्चित्तत्रापतद् भुवि ॥
उत्पपात तदा वह्नौ ववृधे चाद्भुतोपमम् ।
[म. भा. अनु. 130, 61-78]

विपन्नकृत्या राजेन्द्र देवता ऋषयस्तथा ।
कृत्तिकाश्चोदयामासुरपत्यभरणाय वै ॥
तास्तु षट् कृत्तिका गर्भं पुपुषुर्जातवेदसः ।
समं गर्भं सुषुविरे कृत्तिकास्ता नरर्षभ ।
दिव्यं शरवणं प्राप्य ववृधे प्रियदर्शनः ॥
[म. भा. अनु. 133, 5-12]

शिष्टानामपि सा देवी सप्तर्षीणां महात्मनाम् ।
पत्नीसरूपतां कृत्वा रमयामास पावकम् ।
दिव्यरूपमरुन्धत्याः कर्तुं न शकितं तया ।
तस्यास्तपःप्रभावेण भर्तृशुश्रूषणेन च ॥
(म. भा. वन. 227, 15-16)

Rudras-tu tējōpratimam dhārayāmāsa vāi sadā |
Praskannam tu tatas tasmāt kiñcit tatrāpatad bhuvi ||
Utpapāta tadā vahnāu vavṛdhē cādbhutōpamam |
(M. B. Anu. 130, 61–78)

Vipannakṛtyā rājēndra dēvatā ṛṣayas-tathā |
Kṛttikāś-cōdayāmāsur-apatya-bharaṇāya vāi ||
Tās-tu ṣaṭ kṛttikā garbham pupuṣur-jātavēdasaḥ |
Samam garbham suṣuvirē kṛttikās-tā nararṣabha |
Divyam śaravaṇam prāpya vavṛdhē priyadarśanaḥ ||
(M. B. Anu. 133, 5–12)

Śiṣṭānām api sā dēvī saptarṣīṇām mahātmanām |
Patnīsarūpatām kṛtvā ramayāmāsa pāvakam ||
Divyarūpam *arundhatyāḥ* kartum na śakitam tayā |
Tasyās-tapaḥprabhāvēṇa bhartṛśuśrūṣaṇēna ca ||
(M B. Vana. 227, 15-16)

पुरा राम कृतोद्वाहो नीलकण्ठो महातपाः ।
दृष्ट्वा च स्पृहया देवीं मैथुनायोपचक्रमे ॥
... ...
ततो देवास्समुद्विग्नाः पितामहपुरोगमाः ।
यदिहोत्पद्यते भूतं कस्तत्प्रतिसहिष्यते ॥
अभिगम्य सुरास्सर्वे प्रणिपत्येदमब्रुवन् ।
देवदेव महादेव लोकस्यास्य हिते रत ॥
सुराणां प्रणिपातेन प्रसादं कर्तुमर्हसि ।
न लोका धारयिष्यन्ति तव तेजस्सुरोत्तम ॥
ब्राह्मेण तपसा युक्तो देव्या सह तपश्चर ।
त्रैलोक्यहितकामार्थं तेजस्तेजसि धारय[1] ॥
(वा. रामा. बा. 36, 6-11)

The statement in the *Tirumurukāṟṟuppaṭai* that Brahmā, Viṣṇu and Rudra went along with 33 dēvas

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Purā rāma kṛtōdvāhō nīlakaṇthō mahā-tapāḥ |
Dṛṣṭvā ca spṛhayā dēvīm māithunāyōpacakramē ||
... .
Tatō dēvās-samudvignāḥ pitāmaha-purōgamāḥ |
Yadihōtpadyatē bhūtam kas-tat-pratisahiṣyatē ||
Abhigamya surās-sarvē praṇipatyēdam abruvan |
Dēvadēva mahādēva lōkasyāsya hitē rata ||
Surāṇām praṇipātēna prasādam kartum arhasi |
Na lōkā dhārayiṣyanti tava tējas-surōttama ||
Brāhmēṇa tapasā yuktō dēvyā saha tapaś-cara |
Trāilōkya-hita-kāmārtham tējas-tējasi dhāraya ||
(V. Rāmā. Bā. 36, 6–11)

to see Lord Skanda is exactly similar to that in the Mahābhārata :—

மூவெயில் முருக்கிய முரண்மிகு செல்வனும்
உலகங் காக்கு மொன்றுபுரி கொள்கைப்
பலர்புகழ் மூவருந் தலைவ ராக
....
நால்வே றியற்கைப் பதினொரு மூவரொடு
....
அந்தரக் கொட்பினர் வந்துடன் காணத்
தாவில் கொள்கை மடந்தையொடு சின்னாள்
ஆவி னன்குடி யசைதலு முரியன். (154-176)[1]

ततो देवास्त्रयस्त्रिंशद्दिशश्च सदिगीश्वराः ।
रुद्रो धाता च विष्णुश्च यमः पूषार्यमा भगः ।
... ...
पृथग्भूतानि चान्यानि यानि देवगणानि वै ।
आजग्मुस्तेऽद्भुतं द्रष्टुं कुमारञ्ज्वलनात्मजम् ॥[2]
(म. भा. अनु. 133, 15-17)

1. Mū-v-eyil murukkiya muraṇ-miku celvaṉum
Ulakaṅ kākku m-onṟupuri koḷkai-p
Palar-pukaḻ mūvarun talaiva r-āka
.. .. ..
Nālvē ṟ-iyaṟkai-p patiṉoṟu mūvaroṭu
.. .. ..
Antarak koṭpiṉar vantuṭaṉ kāṇa-t
Tāvil koḷkai maṭantaiyoṭu ciṉṉāḷ
Āvi ṉaṉkuṭi y-acaitalu m-uriyaṉ. (54–176)
2. Tatō dēvās-trayastriṁśad diśaśca sadigīśvarāḥ |
Rudrō dhātā ca viṣṇuś-ca yamaḥ pūṣāryamā bhagaḥ |
.. ..
Pṛthag-bhūtāni cānyāni yāni dēvagaṇāni vāi |
Ājagmus-tē adbhutam draṣṭum kumārañ-jvalanātmajam ||
(M. B. Anu. 133, 15–17)

The presents offered by Rudra and others to Lord Skanda described in the Paripāṭal are also described in the Mahābhārata with some deviations. Before concluding this, let me say that a knowledge of the basic principles of the Advāita Philosophy is necessary to make out the meaning of certain *kuṟaḷs* :— The basic principles are (1) *Mukti* is of 2 kinds—*parā muktiḥ* and *aparā muktiḥ* ; parā muktiḥ is Jīvātman coinciding with Paramātman ; hence the word ब्रह्मलोकः (*brahma-lōkaḥ*) with reference to parā-mukti is ब्रह्मैव लोकः (*brahmāiva lōkaḥ*). It may happen when a Jīvātman is with this physical body. It is then called Jīvan-muktiḥ. It should be remembered that Jīvan-mukti is possible only according to Advāitism. Aparā-muktiḥ is the *lōka* which is reached through *upāsana* etc., ; hence the word ब्रह्मलोक (*brahmalōka*) with reference to it is ब्रह्मणो लोकः (*brahmaṇō lōkaḥ*) The *ādhāra* of all the objects in the world is Brahman and *ādhēya* is seen by us as snake in *rajju*. This incorrect knowledge is called अध्यास [अतस्मिन् तद्बुद्धिः] (*adhyāsa* [*atasmin tad-buddhiḥ*]. The moment *kāma* or desire disappears, Jīvātman becomes one with Paramātman. Let me take the *kuṟaḷs* now :—

மலர்மிசை யேகினான் மாணடி சேர்ந்தார்
நிலமிசை நீடுவாழ் வார்.[1] (3)
பொறிவாயி லைந்தவித்தான் பொய்தீ ரொழுக்க
நெறிநின்றார் நீடுவாழ் வார்.[2] (6)

1. Malar-micai y-ēkiṉāṉ māṇ-aṭi cērntār
Nila-micai nīṭu-vāḻ vār. (3)
2. Poṟivāyi l-aintavittāṉ poytī r-oḻukka
Neṟi-niṉṟār nīṭu-vāḻ vār. (6)

In the former we see the word நிலம் (*nilam*) and in the latter we do not see it. Hence the former *kuṟaḷ* has reference to *aparā-mukti* and the latter to *parā-mukti*.

This *aparā-mukti* is referred to in the following *kuṟaḷ* also :—

தாம்வீழ்வார் மென்றோட் டுயிலி னினிதுகொல்
தாமரைக் கண்ணா னுலகு.[1] (1103)

The word தாமரைக்கண்ணானுலகு (*tāmarai-k-kaṇṇāṉ-ulakŭ*) is interpreted as செங்கண்மாலுலகம் (*ceṅkaṇmāl-ulakam*) by Parimēlaḻakar. It corresponds to पुण्डरीकाक्षलोकः (*puṇḍarīkākṣalōkaḥ*) ; Kaliṅkar, Maṇak-kuṭavar and Paripperumāḷ, earlier commentators interpret it as இந்திரனுலகு (*indiraṉ-ulakŭ*). தாமரைக் கண்ணான் (*tāmaraikkaṇṇāṉ*) corresponds to सहस्राक्ष (*sahasrākṣa*), since the word *padma* means a large number and the word *sahasra* in *sahasrākṣa* denotes an indefinite number. Parimēlaḻakar condemns this thus :—

இந்திரனுலகென்றுரைப்பாருமுளர். தாமரைக்கண்ணா னென்பது அவனுக்குப் பெயரன்மையின், அஃதுரையன்மை யறிக.[2]

The same word seems to me to mean the world of Him who is lotus-seated, *i. e* *brahmalōka*. The

1. Tām-vīḻvār meṉṟōṭ ṭuyili ṉ-iṉitu-kol
Tāmarai-k kaṇṇā ṉ-ulakŭ. (1103)
2. Indiraṉ-ulakeṉṟuraippārum-uḷar. Tāmarai-k-kaṇṇāṉ eṉpatu avaṉukku-p peyar-aṉmaiyiṉ, a∴ turaiyaṉmai-y-aṟika.

word *kaṇ* is used very frequently to denote *place* in Sangam literature :—

பற்றற்ற கண்ணும் பழைமைபா ராட்டுதல்
சுற்றத்தார் கண்ணே யுள.[1] (குறள் 521)

கண்ணகன் சிலம்பிற்
படுத்துவைத் தன்ன பாறை மருங்கின்.[2]
(மலைபடு. 14-5)

In that case, the word *nilam* in மலர்மிசை யேகினான் மாணடி சேர்ந்தார் நிலமிசை and தாமரைக்கண்ணானுலகு (*malarmicai yēkiṉāṉ māṇaṭi cērntār nilamicai* and *tāmaraikkaṇṇāṉulakù*) will connote the same. It may also be noted that only the word *brahmalōka* is found in the Upaniṣads :

नाचिकेतमुपाख्यानं मृत्युप्रोक्तं सनातनम् ।
उक्त्वा श्रुत्वा च मेधावी **ब्रह्मलोके** महीयते[3] ॥ (कठो. 3, 16)

सर्वं पाप्मानं तपति विपापो विरजोऽविचिकित्सो **ब्रह्मलोकः**
भवत्येष **ब्रह्मलोकः**[4] [बृहदा. 4, 4, 23]

1. Parraṟa kaṇṇum paḻaimai-pā rāṭṭutal
Cuṟṟattār kaṇṇē y-uḷa. (Kuṟaḷ 521)
2. Kaṇṇakaṉ cilampiṟ
Paṭuttuvai-t t-aṉṉa pāṟai maruṅkiṉ. (Malaipaṭu. 14-5)
3. Nācikētam upākhyānam mṛtyu-prōktam sanātanam |
Uktvā śrutvā ca mēdhāvī brahmalōkē mahīyatē ||
(Kaṭhō. 3, 16)
4. Sarvam pāpmānam tapati vipāpō virajō vicikitsō brāhmaṇō bhavatyēṣa brahmalōkaḥ (Bṛhadā. 4, 4, 23)

तद्य एवैतं **ब्रह्मलोकं** ब्रह्मचर्येणानुविन्दन्ति तेषामेवैष ब्रह्मलोकः[1]

[छा. VIII 4, 3]

अथ य आत्मा स सेतुर्विधृतिरेषां लोकानामसम्भेदाय नैतं सेतुमहोरात्रे तरतो न जरा न मृत्युर्न शोको न सुकृतं न दुष्कृतं सर्वे पाप्मानोऽतो निवर्तन्ते अपहतपाप्माह्येष **ब्रह्मलोकः**[2] [छा. VIII 4, 1]

The *advāitins*, till they become one with *Paramātman*, should have any form as the *upāsyamūrtti*. The author of the Tirukkuṟaḷ may have had Lord Viṣṇu in the form of *Vāmana* as his *upāsyamūrtti* since he refers to him in the *kuṟaḷ*

மடியிலா மன்னவ னெய்து மடியளந்தான்
தாஅய தெல்லா மொருங்கு.[3] (630)

The moment, when his mind through which he meditates on the upāsyamūrtti, concides with the *dēvatā*, he becomes one with the upāsyamūrtti, and ultimately with the *Paramātman*.

This coincidence of the Jīvātman and Paramātman may happen even when the Jīvātman is in his mortal physical body. The requisites for such a

1. Tad ya ēvāitam brahmalōkam brahmacaryēṇānuvindanti tēṣām ēvāiṣa brahmalōkaḥ (Chā. VIII 4, 3)
2. Atha ya ātmā sa sētur-vidhṛtir-ēṣām lōkānām asambhēdāya nāitam sētum ahōrātrē taratō na jarā na mṛtyur-na śōkō na sukṛtam na duṣkṛtam sarvē pāpmānōtō nivartantē apahatapāpmā-hyēṣa brahmalōkaḥ (Chā. VIII 4, 1)
3. Maṭiyilā maṉṉava ṉ-eytu m-aṭi-y-aḷantāṉ
Tāaya t-ellā m-oruṅku. (630)

state are three—1. He should be able to see God in everything. This is said in the *kural*

எப்பொருள் ளெத்தன்மைத் தாயினு மப்பொருள்
மெய்ப்பொருள் காண்ப தறிவு.[1] (355)

In that stage, the ideas of *I* and *Mine* will vanish. *Cf.*

யானென தென்னுஞ் செறுக்கறுப்பான் வானோர்க்கு
உயர்ந்த வுலகம் புகும்.[2] (346)

In that stage *kāma* or desire vanishes.

ஆரா வியற்கை யவாநீப்பி னந்நிலையே
பேரா வியற்கை தரும்.[3] (370)

यदा सर्वे प्रमुच्यन्ते कामा येऽस्य हृदि श्रिताः ।
अथ मर्त्योऽमृतो भवत्यत्र ब्रह्म समश्नुते ॥ (कठो. 6, 14)

यो न कामयते किञ्चिन्न किञ्चिदवमन्यते ।
इह लोकस्थ एवैष ब्रह्मभूयाय कल्पते ॥ (म. भा. अश्व. 47, 8)

1. E-p-poru ḷ-ettaṉmai-t t-āyiṉu m-apporuḷ
Mey-p-poruḷ kāṇpa t-arivu. (355)
2. Yāṉ-eṉa t-eṉṉuñ cerukkaruppāṉ vāṉōrkku
Uyarnta ulakam pukum. (346)
3. Ārā v-iyarkai y-avā-nīppi *ṉ-annilaiy-ē*
Pērā v-iyarkai tarum. (370)
4. Yadā sarvē pramucyantē kāmā yēsya hṛdi śritāḥ |
Atha martyōmṛtō bhavaty*atra brahma samaśnutē* ||
(Kaṭhō. 6, 14)
5. Yō na kāmayatē kiñcin-na kiñcid avamanyatē |
Iha lōkastha ēvāiṣa brahmabhūyāya kalpatē ||
(M. B. Aśva. 47, 8)

योऽकामो निष्काम आप्तकाम आत्मकामो न तस्य प्राणा
उत्क्रामन्ति ब्रह्मैव सन् ब्रह्माप्येति[1] (बृहद् 4, 4, 6)

The same *jīvanmukti* is described in other Sangam Classics too.

தவஞ்செய் மாக்கள் தம்முடம்பு இடாஅது
அதன்பய மெய்திய யளவை மான.[2]
(பொருநராற். 91–2)

சிறந்த வேதம் விளங்கப் பாடி
விழுச்சீ ரெய்திய வொழுக்கமொடு புணர்ந்து
நிலமமர் வையத் தொருதா மாகி
உயர்நிலை யுலக மிவணின் றெய்தும்
அறநெறி பிழையா வன்புடை நெஞ்சிற்
பெரியோர் மேஎ யினிதி னுறையும்
குன்றுகுயின் றன்ன வந்தணர் பள்ளியும்.[3]
(மதுரைக். 468–474)

From the above passages, it can safely be inferred that, from the time of Sangam Classics, Vēdic religion

1. Yōkāmō niṣkāma āptakāma ātmakāmō na tasya prāṇā
utkrāmanti brahmāiva san brahmāpyēti. (Bṛhad. 4, 4, 6)
2. Tavañ-cey mākkaḷ tam-m-uṭampu iṭāatū
Ataṉ-paya m-eytiya y-aḷavai māṉa. (Porunaṟāṟ. 91-2)
3. Ciṟanta vētam viḷaṅka-p pāṭi
Viḻuccī r-eytiya v-oḻukkamoṭu puṇarntū
Nilam-amar vaiyat t-oru-tā m-āki
Uyarnilai y-ulaka *m-ivaṉiṉ* ṟ-eytum
Aṟaneṟi piḻaiyā v-aṉpuṭai neñciṟ
Periyōr mēe y-iṉiti ṉ-uṟaiyum
Kuṉṟu-kuyiṉ ṟaṉṉa v-antaṇar paḷḷiyum.
(Maturaik. 468–474)

and culture were adopted and encouraged in the Tamil country by the kings of the three Kingdoms of Cēra, Cōla and Pāṇṭiya and hence a knowlege of Sanskrit literature from the Vēdic period to the Classical period is essential to understand and appreciate a large number of passages scattered among the poems of Tamil Literature.

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